

MODULE 5BMPF7074D (COHORT M)

SARAH NASSIF

2318692

WORD COUNT: 8105

Title: How to combine an intuitive and systematic approach in repertoire selection for young voices: redefining the role of repertoire within a multimodal approach

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PROJECT PORTFOLIO

INTRODUCTION

CONTEXT

Over the years, through my work at Maîtrise de Radio-France with secondary-level students (ages 11-18), I have developed a holistic pedagogical approach that utilises movement, imagery, and interpretive focus. While repertoire has always played a central role in both my teaching and the curriculum, I now seek to use it more intentionally — not only as a meaningful musical experience, but also to develop technical skills in context. Although other terminology exists to describe this age group, such as “adolescent voices” and “young adult voices,” I adopt the term “young voices,” which is standard for the topic of repertoire (Boytim, 1980; Hopkin, 2002).

PROBLEM

Until now, my approach to repertoire selection has been exploratory rather than fully systematic, in part due to the limited repertoire resources available in France, with very few options for young voices. However, resources in English have been somewhat helpful; yet their prioritisation of first-language beginner repertoire has limited their transferability to my context. Additionally, research primarily focuses on warm-ups to manage voice change, with few educational resources addressing other topics such as psychological challenges or repertoire (Kennedy, 2022).

ARTEFACT

To address these issues, I intend to design a web-based, searchable database that filters the repertoire by defined criteria (for example, language, text suitability, phrase length). Created primarily to support my teaching, it will also enable other voice teachers to assemble performance programmes for secondary-level voice students and students to choose repertoire in a structured way. Additionally, my artefact will include a song index, a one-page user guide, and pedagogical materials for a database-driven new pedagogical module, called “autonomy module,” in which students choose and learn their repertoire independently. Designed to inform my pedagogy, support students’ learning, and provide Maîtrise de Radio-France with a coherent, shareable basis for future curriculum developments, the artefact will also help me justify my repertoire choices and teaching methods in professional settings as I grow towards teaching higher-level students.

PLANNED PROGRAMME OF STUDY

AIMS

- Apply theory to practice by designing and piloting a teacher-usable artefact that aligns with multimodal teaching strategies, using scaffolded, explicit approaches or implicit instruction, as needed for young singers.
- Demonstrate how a systematic approach to repertoire selection complements a global and intuitive method and supports using repertoire as a core teaching tool to develop technique rather than simply a vehicle for musical expression.
- Critically evaluate the potential implementation and impact of the artefact within my practice at Maîtrise de Radio-France.
- Contribute to addressing the gap in French-language resources on repertoire for young voices and lay the foundation for future dissemination and development of the tool in the Francophone context.

OBJECTIVES

- Review and compare key theories and resources on repertoire selection for young voices, including graded and ungraded lists and criteria-based rubrics.
- Derive and justify a metadata scheme based on specific criteria for young voice repertoire and build a web-based database that supports conscious repertoire choices, classification, and storage, designed for personal use and shareable with colleagues and students.
- Populate the database with about thirty representative songs suitable for young voices and use it to critically review current repertoire choices and identify new repertoire that aligns with students' technical needs and preferences.
- Write a concise, one-page user guide that explains the database structure, criteria, and intended uses for teachers and, where appropriate, students.
- Design a student "autonomy module" as a concrete application of the database, providing graded song options and supporting materials to encourage more independent repertoire work.

LEARNING OUTCOMES

- Gain awareness of repertoire selection methods and their importance in voice pedagogy curricula.
- Deepen my knowledge of repertoire for young voices.
- Increase my skills in multimodal teaching
- Learn about online tools (software) suited to the artefact, such as Notion
- Improve time management

BEST PRACTICE INFLUENCES

As my interest in student-centred practice grows (Goffi-Fynn, 2024; Holding, 2020), I recognise the need for multimodal approaches to adapt to individual learning styles (Sansom, 2016; Robertson, 2025). Given its musical and interpretive multifaceted qualities, I view repertoire as a flexible means for varied teaching strategies—direct or indirect instruction, part-task teaching, or whole-task teaching. While a sequential explicit approach that builds skills from easy to difficult and from general to more specific is commonly accepted among scholars as appropriate for beginners (Bergan, 2010; Brown, 2024; Nisbet, 2003; Nix, 2017), some views diverge, arguing that part-task instruction can promote internal focus of attention, self-consciousness, and vocal tensions even at early stages of development (Robertson, 2025; Treinkman, 2021).

I also take a pragmatic, practitioner-led stance: repertoire work is embodied and procedural, organised around clear “auditory and somatosensory output targets”, with procedural and declarative knowledge being integrated systems rather than competing (American Academy of Teachers of Singing, 2025, p. 506). Though some findings indicate that declarative instruction can disrupt action (Flegal and Anderson, 2008; Hossner and Wenderoth, 2007; Latukefu and Verenikina, 2011), both perspectives ultimately lead to the same conclusion: prioritising procedural skill-acquisition through practice.

THEORETICAL INFLUENCES

These pedagogical influences draw on motor learning theory and especially Wulf’s external focus of attention principle: focusing on the effects of the action rather than on body mechanics is more conducive to procedural learning (Mornell and Wulf, 2019; Wulf *et al.*, 2010; Wulf, 2013; Wulf and Lewthwaite, 2016). Repertoire allows both to focus attention on musical outcomes rather than biomechanics—thus favouring the acquisition of motor skills—and to evaluate long-term learning during performance (Bergan, 2010; Crocco, McCabe, and Madill, 2020; Crocco and Meyer, 2021; Treinkman, 2021).

Other theoretical influences include exercise training principles —overload (demanding more than the current skill level), specificity (improvements in motor learning skills being task- and condition-specific), individuality (tailoring training to the individual), and reversibility (loss of benefits when training stops)—which will inform the artefact as they easily translate into repertoire selection (Nix, 2017; Sandage and Hoch, 2018).

Self-Determination Theory (SDT) suggests that motivation depends on contextual support for basic needs, such as autonomy, competence, and relatedness (Ryan and Deci, 1985). For repertoire, this implies evaluating students’ individual needs alongside the musical characteristics and technical demands of the piece. This perspective underpins autonomy-

supportive and student-centred approaches promoting self-regulation and agency (Bonneville-Roussy, Hruska, and Trower, 2020; Goffi-Fynn, 2024; Holding, 2020).

Finally, Vygotsky's constructivist views, facilitating safe and playful experimental learning within a structured framework, align with my multimodal approach (Vygotsky, 1986, cited in Latukefu and Verenikina, 2011). The zone of proximal development (ZPD) —the distance between a student's current ability and their achievement under a teacher's guidance, justifies scaffolded teaching—structured support that is progressively removed as autonomy develops (Angell, 2019; Maxfield, 2025).

Some of these frameworks may seem to challenge one another, with whole-task-repertoire work and external focus standing uneasily alongside scaffolded progression, autonomy-supportive practice, and body awareness. For instance, a global approach using external focus invites students to rely on musical interpretation, while part-task instruction —linked to ZPD and scaffolding— and body awareness require shifting attention to process or sensation. Yet a pragmatic approach, focused on practicality and problem-solving, is particularly suited to practitioner research (Finch, 2022) and enables the integration of such diverse perspectives. This is pedagogically embodied in the concept of multimodality, which allows for an intuitive and systematic approach to repertoire within a student-centred framework.

METHODOLOGY

METHODOLOGICAL STANCE AND FRAMEWORKS

This independent project draws on practitioner-research, a growing area of inquiry in voice studies (American Academy of Teachers of Singing, 2025; Nafisi, Forbes and Foulkes, 2024; Winter, 2023), and on practice-based research, also known as Practice as Research (PaR) (Nelson, 2022; Oram, 2015; Candy, 2006, cited in Winter, 2023). As such, it focuses on creating an artefact as a response to a problem-based topic and a contribution to knowledge. In line with my pragmatic practitioner-researcher stance, I apply Nelson's triadic model to the critical review (2022)— *know-that* (propositional knowledge), *know-how* (procedural knowledge), and *know-what* (reflexive, evaluative knowledge)—to ensure that my artefact reflects a dialogue between evidence, practical skills, and critical reflection.

The research question, artefact, and literature review co-evolve and interact through journaling, coding, and multiple iterations, forming a non-linear, circular process. It is reinforced by the cross-module content of the topic, creating a form of triangulation between practice, theory, and prior learning, similar to a hermeneutic approach (Boell and Cecez-Kecmanovic, 2014).

DATA SELECTION AND TOOLS

The critical review comprises a thematic, narrative literature review (“know-that”), employing purposive sampling, with literature selected for its relevance to both the topic and the artefact (Randolph, 2009). As peer-reviewed articles on vocal repertoire selection are limited, it draws equally on grey literature, particularly theses and pedagogical books. French-language resources are excluded, as the only available source is a graded list for adult voices with limited selection criteria, which falls outside the scope of this project (Bonnardot, Nirouët and Jarsky, 1997).

The relevant literature was gathered through “pearl growing” from items stored in Mendeley, using backward and forward citation chaining (Boell and Cecez-Kecmanovic, 2014; Winter, 2023), and through database searches using the UWTSD online library and Google Scholar. It was then imported from Mendeley to MaxQDA, where I performed coding and memo writing, without merging modules or importing pre-existing codes (see Appendix I, p.45). I examined the literature without pre-imposed categories, allowing for an inductive approach (see Appendix M, pp. 62 and 81).

My research project was documented in a reflexive journal and a reflective table that synthesises this material (see Appendix M, p. 57). Using Schön’s concepts of “reflection-in-action” and “reflection-on-action” (1983), as well as concepts of pre-action reflection in education (Hatton and Smith, 1995; Valli, 1997), helped me track turning points and key decisions in the project and reduce potential bias.

LIMITATIONS AND ETHICAL CONSIDERATIONS

Although the database’s metadata design is based on the literature, it still reflects subjective, context-based choices. The user guide permits shared use of the database but does not establish strict rules for applying the rating criteria, so the rating remains subjective, which is acknowledged as an inherent and acceptable aspect of this tool. As a desk-based project, this research does not include participants and does not require ethical approval; integrity is maintained and biases are mitigated through coding, memo-writing, and transparent journaling.

PROJECT REPORT: CRITICAL REVIEW OF ARTEFACT

INTRODUCTION

According to Taylor (2018), repertoire selection is rarely taught systematically in vocal pedagogy curricula and relies too often on orally transmitted processes. Voice teachers at all levels would benefit from an evidence-based database that formalises and organises practical

repertoire knowledge, integrating an embodied yet structured approach and using objective grading criteria alongside individualised matching. This section justifies a multimodal, student-centred approach in which repertoire is a central teaching tool and explores its role in students' agency, while also addressing the specificities of young voices. Building on the best practices and theoretical influences identified above—particularly motor learning theory, SDT, and constructivist views —this section examines, thematically, how repertoire selection is conceptualised in the literature.

KNOW THAT

ROLE OF REPERTOIRE SELECTION IN STUDENTS' PROGRESSION

Appropriate repertoire selection plays a key role in voice students' progression, with poor repertoire selection being potentially detrimental to singers' confidence and career (Nix, 2002; Ralston, 1999). The choice of repertoire is especially important for beginners, as they tend to spend more time on songs than on technique as they practice (Taylor, 2018). According to Nix (2002), a systematically selected repertoire can most effectively meet individual needs, and overreliance on the teacher's own experience should be avoided. Aligning students' repertoire, profile, and stage of development exemplifies the “individuality principle” found in exercise training principles (Nix, 2017, p. 216).

Several authors note the difficulty students have in transferring technical skills to repertoire (Latta, 2012; Rock, 2005; Stephenson, 2013). This may stem from sub-optimal repertoire selection (Rock, 2005) or a lack of awareness of this issue. Whereas Schmidt (1998, as cited in Latta, 2012) identifies the need to address transfer of technical skills into repertoire at all stages, Jones (2017) offers a concrete pathway for doing so and recommends bridging technique and repertoire through Sieber's *vocalizes* (Sieber, 1899) employing syllables. Building on the “specificity principle” from exercise training (Nix, 2017; Sandage and Hoch, 2018), it appears more effective to focus on practicing repertoire to improve proficiency in repertoire performance rather than in other tasks like vocalizing. Accordingly, within a “repertoire-based approach to singing”, repertoire becomes a teaching tool *per se* rather than merely an application of technique (Latta, 2012, p.61).

In his comparative study of graded rubrics, Christensen (2024) supports the view of systematic selection and suggests that the difficulty of songs be evaluated separately from students' vocal characteristics or skill level through a five-point rating system, allowing for a more accurate and differentiated grading of vocal repertoire than a three-point scale. He advocates for a detailed analysis of the score, which Latta (2012, p. 129) refers to as “musical topography.” Echoing Ralston's earlier diagnosis (1999), Christensen (2024) argues that although both ungraded and graded song lists are useful resources, they still fall short of accurately

assessing song difficulty or providing clear evaluation criteria (for examples of graded and ungraded song lists, see Appendix G, p.40). To address this issue, several authors developed criteria-based rubrics (Ralston, 1999; Hopkin, 2002; Arneson, 2014), while others discussed criteria for repertoire selection without creating a rubric (Latta, 2012; Nix, 2017), as shown in the comparative tables of criteria (see Appendix J, p. 46).

Analysis of the repertoire calls for different types of organisation, including by language, sequential arrangement of skills, gradation of musical styles, and generally by level of difficulty. Miller (2008, cited in Lauricella, 2021) recommends starting with the native language, then moving on to easier languages. This is a practice we also follow at Maîtrise de Radio-France, beginning with French, then Latin and Italian, and later English and German. Some pieces reflect students' current skill level, while others present a challenge to expand their capacities. This aligns with the overload principle and the zone of proximal development (ZPD), connecting exercise training principles with Vygotskian scaffolding in the context of repertoire selection—an area that Maxfield (2025) argues should be a priority for voice teachers. While vocal progression often follows a linear model—posture, breath, phonation, resonance, then articulation—other models, such as “cyclical” or “spiraling,” reflect the complexity and interconnection of different systems working together for voice production (McCarthy and Arneson, 2023; Latta, 2012). The spiraling system, inspired by Bruner (1960, cited in Latta, 2012), closely aligns with the curriculum at Maîtrise de Radio-France, where students regularly participate in auditions, allowing them to revisit the same skill multiple times with gradually increasing difficulty. Those performance opportunities also help counteract the effect of the “reversibility” principle of exercise training.

REPERTOIRE SELECTION FOR YOUNG VOICES

Although repertoire for adult and young voices overlaps (Boytim, 1980; Caldretti, 2017), matching repertoire to age and skill development is important, as young singers' instruments cannot handle high sustained tessitura or heavy repertoire (Nix, 2002; Williams, 2011). Emphasis should be placed on repertoire that is musically simple and predictable, with straightforward articulation and dynamics, and with supportive accompaniments (Caldretti, 2017; Nix, 2002). Considering the delicate nature of the adolescent voice during voice change and its range limitations, repertoire should be carefully selected for that age group (Lauricella, 2021; Grønborg, 2019). Because of the instability and unpredictability of their instrument, focusing on aspects that adolescents can control, such as interpretation, musicality, diction, and breath support, is a widely accepted strategy among voice teachers (Caldretti 2017; Simpson 2013; Sweet 2016a; Sweet 2016b).

Vocal categories, while common in adult repertoire selection criteria (Latta, 2012; Nix, 2002), should be avoided for young voices, as premature classification could be detrimental to

students' development and vocal health (Gackle, 2011, cited in Grønberg, 2019; Sweet, 2016a). In my experience, the range and tone colour of young singers are not stable enough to justify categorisation of their voices. This is consistent with the individuality principle from exercise training and student-centred approach, where repertoire should fit the developing instrument rather than the other way around. Moreover, students' identity as soloists, especially in choral settings, is often unsettled, as they identify with choir parts that do not necessarily correspond to their current range or tessitura (Blyskal, 2012; Siple, 1995).

Three resources are of particular interest in relation to my artefact, because they are related specifically to repertoire for young singers (Boytim, 1980; Grønberg, 2019; Hopkin, 2002). In her annotated bibliography, Boytim (1980) provides level codes (1–4) indicating suitability for child voice/early junior high school, early junior high school, senior high school/community adult, and first- and second-year college/ community adult. Like in Doscher (2002), level assessment is based on the teacher's experience, without reference to specific criteria. Conversely, Grønberg (2019)'s study on adolescent female voices' repertoire selection, which includes a large-scale survey in Australia, highlights the voice teachers' main criteria for selection: "emotional connection to the context, melodic structure, student's preferred style, performance goals, student suitability, and age-appropriate context" (p.30), but does not include a song grading system. As shown in Table 1, Grønberg (2019) uses Doscher's (2002) categories as a theoretical lens, prioritising the match between adolescent voices and repertoire, with criteria such as preferred style, age-appropriate text, goals, range/registration, rather than solely evaluating the repertoire.

Table 1: "Four broad repertoire categories based on Doscher (2002)", reproduced from Grønberg (2019)

Physical Restrictions	Classification	Expressive/Emotional Factors	Musicianship Skills
Student's developmental age	Register changes	Student's emotional age	Student appropriate level of predictability of melodic, harmonic and rhythmic structures enabling them to

			follow the composer's instructions and deliver clear articulation
Length of studying	Tessitura	Personality	
Individual technical issues	Vocal range	Student's preferred music style	
	Timbre		

Hopkin (2002), on the other hand, offers a graded list and rubrics with seven criteria for analyzing songs (melodic contour, phrasing, rhythm, text, accompaniment, harmonic language, dynamics) along with detailed instructions for rating them. My artefact aims to synthesize objective, rubric-based grading with student repertoire fit. While acknowledging the role of teachers' experience, it seeks to avoid it as the sole criterion for evaluation.

REPERTOIRE AS MOTIVATIONAL STRATEGY IN STUDENT-ORIENTED PEDAGOGY

Repertoire has the potential to enrich students' cultural background and to foster their identity as musicians (Parker, 2018). According to Hallam's study (1995), the variety of professionals' practice approaches justifies the diversity of teaching and learning styles: certain professional musicians believe that technique can be taught through repertoire alone. The selective use of repertoire could, for example, serve as a tool for teaching technique to students who lack motivation (Hallam, 1995). Along with knowledge of repertoire, voice teachers' attributes should include motivational qualities such as "being able to communicate effectively with enthusiasm, encouragement, good humour and patience" (Harrison, 2003, p.14). In line with SDT (Ryan and Deci, 1985), supporting students' self-motivation is a central part of the voice teacher's role within a student-centred approach, with goal setting and repertoire choice being important motivational tools (Goffi-Fynn, 2024; Holding, 2020).

Learning is an active construct shaped by learners' experiences (Vygotsky, 1978, cited in Kennedy, 2022), in which the teacher's role is to create safe conditions for students to experiment with their own learning. Since learning is inherently "dynamic, unstable, and messy" (Helding, 2020, p.101), it is the teacher's responsibility to provide structure (Bonneville-Roussy, Hruska, and Trower, 2020) and assign an appropriate repertoire that allows for experimentation and progress (Christensen, 2024). Another priority is to teach students how to practice, since motivation and practice function in tandem, forming a virtuous loop (Hallam *et al.*, 2018, cited in Oliveira *et al.*, 2021). Despite its central role in motivation and self-regulation, independent practice is rarely taught explicitly during voice lessons (Evans and Bonneville-Roussy, 2016; Goffi-Fynn, 2024).

Following Crocco, McCabe, and Madill (2020)'s recommendation on goal setting during voice lessons, Mabry (2007) advocates for making the purpose of the piece's selection clear to the student, enabling them to intentionally transfer the skill to another repertoire. Favouring students' agency in goal setting and repertoire choice appears to be a valuable teaching strategy, especially for more advanced students, although beginners may also benefit from it (Goffi-Fynn, 2024; Mabry, 2007; Stephenson, 2013). According to Renwick and McPherson (2002), beginners who select their own repertoire tend to practice longer, persevere more through challenges, and use more advanced practice strategies than when working on pieces assigned by teachers.

KNOW HOW

This part focuses on "procedural knowledge" in Nelson's (2022) sense, demonstrating how the artefact's design and implementation embody theoretical knowledge by addressing the pedagogical tensions identified earlier (systematic versus intuitive selection, teacher-led guidance versus student autonomy, whole-task versus part-task instruction). These tensions previously encountered in my practice are now partially resolved through the artefact (see Appendix M, pp. 59, 68, 72, 79, 84, and 87). It balances systematic criteria with intuitive judgment in repertoire selection, provides filters to plan progression and lessons, and helps negotiate teacher-led guidance and student autonomy through the development of the "autonomy module".

BALANCING SYSTEMATIC CRITERIA AND INTUITIVE JUDGMENT

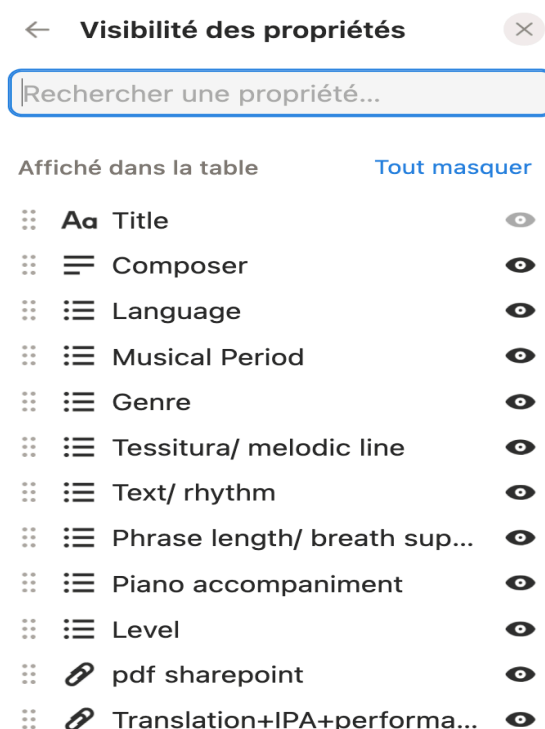
The artefact is designed in Notion as a cohesive whole: a song database, a graded list, a user guide, and a student pilot module called the "autonomy module" (see appendices A, B, C, D, pp. 32–35). It functions as a practical, teacher-usable integrated system, where metadata,

filters, and links to PDFs support in-depth analysis and lesson planning within a single environment, potentially improving repertoire selection and teaching efficacy. The song database is not a formal rubric in the sense that overall grading is based on adding up criteria ratings, a procedure that did not align with my pragmatic stance (see Appendix M, p. 82). For example, *Sure on this shining night* by Samuel Barber is graded intermediate by Hopkin (2002), but in my context, it falls between “intermediate” and “advanced” due to the linguistic demands of English. Acknowledging subjectivity in overall grading, the database nonetheless provides systematic criteria for analyzing the topography of songs and for basing song evaluations on objective standards rather than intuition alone. These criteria are based on both peer-reviewed and grey literature, sorted by prevalence (see Appendices I and J, pp. 45–46), representing a compromise between rubric literature centred on the song’s topography (for example, Hopkin, 2002) and non-rubric literature emphasising students’ individual characteristics and contexts (for example, Grønborg, 2019).

As explained in the database user guide, each song is stored as a Notion page with specific properties (see Figure 1 below), described using predefined “options” or multi-select tags (see Appendix C, p. 34, and Appendix E, p. 36). Multiple iterations led to condensed and grouped categories for practicality (see Appendix K, p.52), while a three-point scale (★–★★★★) and colour coding provide an immediate visual sense of level across different categories, offering a quick way to analyse songs’ topography and assess their level at a glance more effectively than a rigid points system. The overall level is rated on a five-point scale, consistent with Christensen (2024), but also the closest match to our six levels in the Maîtrise de Radio-France curriculum. Tags are deliberately evocative as well as descriptive: for example, I retained Coffin’s (1960–1962) “spirited singing” and “sustained singing” rather than Kimball’s (2006) “static” and “fluid” to capture the feel of the piece. Their evocative nature, together with other properties included in the database—such as full text and its translation, IPA transcriptions, links to YouTube videos, and descriptive comments—ensures that the tool reflects my real teaching practice. While oriented towards a detailed topography of songs, it remains an engaging, flexible resource, aligned with literature (see appendix E, p. 36).

By making the implicit explicit, the database is a tool for reviewing and evaluating assigned materials, selecting new repertoire based on specific criteria, and planning lessons. This includes preparing translations and International Phonetic Alphabet (IPA) transcriptions, analyzing accompaniment parts, and anticipating vocal challenges rather than merely reacting to them.

Figure 1: Properties of the Notion repertoire database (author's own artefact)



It currently includes shared repertoire between Hopkin (2002) and the Maîtrise de Radio-France (see Appendix B, p.33). It will later evolve to include Maîtrise de Radio-France's full list (see Appendix H, p. 41), the current assigned songs, and additions from new research based on grey literature, scores, or recordings.

Regularly using the metadata scheme helps teachers become more familiar with it and develop related vocabulary, allowing them to work more efficiently and personally, for example, by choosing whether to focus on historical, performative, or student-related comments for a particular song. The tool becomes a partner in dialogue about repertoire selection. It supports the identification of hidden difficulties and demystifies so-called beginner pieces that prove more demanding than expected. For example, *Per gloria d'adorarvi* by Bononcini is rated intermediate by Hopkin, but since there is little time to breathe in some places and although the phrases are mostly descending, there is still a large, sustained ascending phrase, and the text is somewhat abstract for teenagers, I rated it between ★★ and ★★★. It also provides nuanced perspectives on songs, where a song can be beginner-level in certain areas and intermediate in others.

USING FILTERS FOR GOAL-SETTING AND PROGRESSION

In addition, filters further allow comparison between songs by the same composer or within a given category, supporting informed choices rather than relying solely on memory or habit. The

database thus requires more deliberate time spent analysing songs than my usual intuitive process, but this anticipatory reflection supports informed choices within a student-centred, multimodal approach. With a specific student in mind, the teacher can design a progression through repertoire that either consolidates a skill through repetition—revisiting it at increasing levels of complexity, as described in Latta (2012)—or stretches the student into new territory in accordance with the ZPD and overload principles. Specific properties and tags support goal-setting and strength-based pedagogy, in which technical skills are developed gradually for their own sake, not as a correction of vocal faults. While reacting during lessons and adapting to the situation remain valid teaching approaches, the database supports planning and anticipating as complementary strategies (seen Appendix M, pp. 71 and 85).

I anticipate that the ongoing habit of completing database entries will, in itself, influence both repertoire pre-selection and selection, as it encourages exploration of new territories suited to students' tastes and needs, beyond habitual choices or the teacher's own preferences, even though I remain aware of this potential bias. This effect is mitigated by the database and the variety of styles and genres included in the corpus of songs at Maîtrise de Radio-France (see Appendix H, p. 41), which prompts going beyond personal preferences to better address students' developmental needs, align with their tastes, or respond to specific requirements. For example, when I need to select a French Baroque aria to prepare a soprano for a masterclass, as happened recently, I can complement traditional methods such as browsing an anthology by using filters like "French", "Baroque", "opera aria", and "high" in the database (once it is fully populated) to generate a shortlist of suitable arias.

Below are two examples of Notion pages from the actual song database that illustrate how properties and tags work in practice: Debussy's *Nuit d'étoiles* is classified as level two, aligning with the Maîtrise de Radio-France graded list and Hopkin (2002). It indicates that rhythm and phrase length are accessible, though students may face challenges in connecting with the text and maintaining the melodic line and tessitura. In comparison, *Beau soir*, another Debussy song, appears to have a similar technical level but offers a more immediately accessible text, which may make it more suitable for certain students at the same stage.

Additionally, the database supports repertoire planning, mediating between strength-based and remedial approaches, and between whole-task and more focused part-task work. For instance, one student currently presents jaw tension and limited independence between the tongue and jaw, resulting in rigid articulation. A fast, syllabic song by Cimarosa, that could be tagged in the database for rapid enunciation, provides an excellent context for targeted work on articulation. In this case, the piece is better suited for an internal weekly audition where the focus remains on technical development rather than public end-of-term, more polished auditions.

Figure 2: Notion page (author's own artefact)

Nuit d'étoiles

Composer	Debussy, Claude
Tessitura/ melodi...	High Large intervallic leap Dissonant intervals Ascending phrases
pdf sharepoint	Vide
Genre	Art song
Language	French
Level	☆☆/☆☆☆
Musical Period	Romantic 20th century
Phrase length/ br...	Moderate phrases ☆☆ Spirited singing Dynamics ☆☆
Piano accompani...	Support
Text/ rhythm	Rhythm ☆☆ Comprehension ☆☆☆ Lyric
Translation+IPA+...	Vide
+ Ajouter une propriété	

Commentaires

- sarah nassif** 3 déc.
- Kagen says it is very sustained, but it probably depends on the tempo. Since it is marked allegro, it is appropriate for young singers. Coffin classifies it as an "atmospheric song". Its poetic, abstract content might be difficult for young singers to grasp, though.

Ajouter un commentaire...

Figure 3: Notion page (author's own artefact)

Beau soir

Composer	Debussy, Claude
Tessitura/ melodi...	Medium high Dissonant intervals
pdf sharepoint	Vide
Genre	Art song
Language	French
Level	☆☆/☆☆☆
Musical Period	Romantic 20th century
Phrase length/ br...	Moderate phrases ☆☆ Sustained singing Dynamics ☆☆
Piano accompani...	Independent
Text/ rhythm	Rhythm ☆☆ Comprehension ☆ Syllabic
Translation+IPA+...	https://www.yout...
+ Ajouter une propriété	

Commentaires

- sarah nassif** 26 nov.
- Debussy early impressionistic style, probably 1883 (Kimball)

Ajouter un commentaire...

In parallel, the same student can prepare a slower song (for example, Schubert's *An die Musik*) selected through filters such as "language", "tessitura", and "melodic line", which highlights their strengths, such as even registration and musical expressivity in a public audition. Here, the database helps me decide whether to prioritise a specific technical focus—by choosing highly syllabic, fast-text repertoire—or to work more globally on the same underlying goals through a piece that better highlights the student's current abilities.

SUPPORTING AND EVALUATING AUTONOMY THROUGH THE AUTONOMY MODULE

The autonomy module, a specific application of the database, directly addresses students' difficulty engaging in individual practice and reflective work (see Appendix M, pp.72 and 87). It is a cross-disciplinary project, as students can sing or play the piano, involving collaborative teaching by piano and voice teachers. The database helps identify songs at suitable levels for singing and piano, using properties like "level" and "piano accompaniment" tagged as "mirror" or "support": beginner songs are used for intermediate students, and intermediate songs for advanced students. It provides students with supervised autonomy to select repertoire and practice independently, consistent with research on autonomy supportive and student-centred approaches (see Appendix F, p.38) and with the French Ministry of Culture's pedagogical guidelines (Ministère de la culture, 2023), which recommend developing learner autonomy from the second cycle onward (intermediate level).

KNOW WHAT

In this section, I draw on Borton's reflexive model, known as the "what, so what, now what" framework (Borton, 1970), to evaluate the factual and conceptual knowledge embedded in the artefact, considering what it has achieved, why this matters in my context, and how it can be developed further.

WHAT?

REVISITING AIMS AND OBJECTIVES: STRENGTHS AND LIMITATIONS

The artefact has substantially accomplished my first three aims. It embodies theory into a teacher-usable tool that aligns with my teaching paradigm (student-centred pedagogy and multimodal strategies), combines and justifies systematic and intuitive approaches to repertoire selection, and reframes repertoire as a tool for teaching technical skills, rather than merely a musical device. In addition, it is realistically applicable in my context at the Maîtrise de Radio-France, and its conceptual implementation has already begun to impact my teaching practice. It has only partially achieved my fourth aim—contributing to closing the gap in French-language resources for young singers—although it does lay the groundwork and establish practitioner-researcher authority for future dissemination.

PEDAGOGICAL STRENGTHS

Compared to the SharePoint library, which only classifies songs by composer and solo/ensemble format, the song database in the artefact offers a significant pedagogical improvement by using a wider range of carefully selected criteria to assess repertoire and address selection needs for young voices. It enables purposeful repertoire choices that align with students' profiles, levels, and ZPD. Using the database is more effective than relying solely on memory, intuition, and quick song analysis. While not formally tested, the perceived increase in efficacy suggests the tool's usefulness in my context, as efficacy is a key element in evaluating pedagogical approaches (Ragan, 2018; Treinkman, 2021).

At the same time, it is a reliable resource for developing a repertoire-based approach that supports an external focus of attention and procedural learning, thus favouring students' long-term learning. Retention—the persistence of a skill after practice has ceased—and transferability—the application of a skill to a different situation—are both essential factors for assessing motor learning effectiveness, with repertoire serving as an excellent way to test transferability and performance best demonstrating retention (Bergan, 2010; Crocco, McCabe, and Madill, 2020; Crocco and Meyer, 2021; Treinkman, 2021).

Shareable with other voice teachers and potentially students, the artefact, along with its associated “autonomy module,” functions as a collaborative tool and teaching resource. It promotes students' motivation and sustained practice, both of which are recognised as key indicators of effective teaching and learning (Hallam *et al.*, 2021; Schunk, 2023). This provides a rationale for the artefact's potential impact, although this remains to be fully tested in practice.

DESIGN AND METHODOLOGICAL STRENGTHS

The artefact follows a strong internal logic, centred around the database as a core element. The user guide is directly linked to this central component, supporting its practical use, while the autonomy module is fed by it: by applying filters such as level, it is possible to derive an appropriate, evolving repertoire list for students. Similarly, the graded song list is meant to be generated by the database, even though it was initially created using existing lists.

The project's methodology demonstrates a clear, iterative, practice-based process (journal, reflective tables, successive database versions) and is grounded both in literature and experience. The use of Nelson's trio (2022) of “know-that”, “know-how”, and “know-what” goes beyond description, framing and anchoring the artefact in practitioner research. There is intrinsic coherence between the elements of the artefact, with the database being at the centre of it.

LIMITATIONS

Despite systematic metadata in the database, song evaluation remains context-dependent and subjective. Difficulty ratings are calibrated to the Maîtrise de Radio-France level—probably higher than many secondary-school settings but below undergraduate level. At the same time, and in line with Christensen (2024), the database prioritises internal consistency of grading across songs by a single user rather than achieving inter-rater agreement.

Additionally, the database only partially captures student fit and performance context. Suggestive properties and tags (“options”), translations, and the “comments” field help align repertoire with students’ artistic personalities, but a systematic matching process would require creating an individual rubric for each student, with criterion-by-criterion evaluation mapped to the database—something technically feasible in Notion, in integrating a page within a page, but beyond the scope of this project. Finally, some colleagues may resist engaging with the artefact because of time constraints, limited familiarity with digital tools, or differing pedagogical beliefs and habits.

SO WHAT

This project has significantly impacted my teaching, students’ learning, and collaborative efforts within my professional context by providing more legible repertoire choices, increasing student autonomy, and fostering a shared language among colleagues.

IMPACT ON MY PRACTICE

The artefact has had a significant transformative effect on both my approach to repertoire selection and my practice. Specifically, I have shifted from an intuitive, memory-based, *ad hoc* search method to a more intentional, planned, and transparent selection process, including more precise goal setting. This preparatory work also enhances my authority and enriches shared vocabulary when collaborating with other voice teachers or pianists, as we can now refer to explicit criteria and goals.

Before the project, I mainly offered students multiple-choice song selection, a practice that aligns with literature on motivation and autonomy (Goffi-Fynn, 2024; Holding, 2020; Renwick and McPherson, 2002) and remains an important aspect of my teaching. However, the project has encouraged me to step out of my comfort zone and try a more scaffolded, teacher-oriented approach, occasionally assigning one song per student to work on a specific goal. This example illustrates how the artefact supports various approaches, along a continuum from teacher-oriented to student-oriented selection, depending on students’ responses, and has expanded my strategies and boosted my confidence in teaching multimodally.

The development of the database has not only supported my existing practice of exploring new repertoire and revisiting pieces from the Maîtrise de Radio-France repertoire but has also prompted a shift in how I think about reusing repertoire. I have become aware that my constant search for “new” material, driven by musical curiosity and a desire to individualise programmes, had the unintended consequence of depriving new students of pieces that had proved both pedagogically effective and musically engaging in the past. By systematically documenting songs and my experience with them, the database justifies assigning the same piece to different students at different times, allowing each learner to benefit from my accumulated expertise in that repertoire. It also creates opportunities to observe how different students respond to the same work—not in order to compare them in evaluative terms, but to deepen my understanding of individual profiles and needs. In this sense, the project helps to rebalance my pedagogy: not only by encouraging more structured analysis, but also by allowing a return to familiar pieces, valuing the comfort and pleasure of well-known repertoire alongside the ongoing search for new material.

IMPACT ON STUDENTS AND THEIR LEARNING

In a context shaped by top-down choral practice (see Appendix M pp. 72 and 87) a student-centred approach can be transformative, as it encourages motivation and the development of musical identity—elements closely linked to ongoing participation and lower dropout rates from choral programmes (Freer, 2015). The database helps teachers better match repertoire to students' individuality, supporting both technical growth and the development of personal vocal identity through songs that are easy to connect with (Parker, 2018). In my experience, echoed in the literature, students enter a positive cycle when they like the assigned repertoire: enjoy it, practice more, and stay motivated; this fosters greater agency, active learning, and self-regulation (Hallam *et al.*, 2018, cited in Oliveira *et al.*, 2021).

At the student level, the database is intended to foster autonomy by gradually habituating young singers to making informed repertoire choices. It is designed to involve students in selecting repertoire and to serve as a motivational tool for practice (Goffi-Fynn, 2024; Holding, 2020). Within the autonomy module, this takes the form of guided choice from a predefined list—mitigating student-led repertoire choices with teacher-led structure—but, more broadly, access to the database can encourage students to shift their relationship to solo work, explore repertoire outside of the choral tradition, listen to recordings, and take an active interest in recitals by other singers. In this way, the module forms part of a wider strategy to open students up to the field of lyric repertoire and to support the development of personal taste and artistic identity. This is particularly relevant in the third cycle (advanced level), where students are required to design a final recital that expresses their own preferences and identity as soloists;

the database and associated activities aim to prepare them for this expectation, promoting greater independence and creativity in how they conceive and shape such a recital.

IMPACT ON MAÎTRISE DE RADIO-FRANCE AS AN INSTITUTION (135)

At the institutional level, the artefact represents a first step toward making tacit repertoire practices—such as repertoire selection and songs' level assessment—explicit and shareable. In the French context, where there is no national syllabus but rather project-based *curricula*, the song database and the graded list serve as supportive tools for common voice teachers' reflection on *curriculum* aims, objectives, and learning outcomes (see Appendix M pp. 72 and 87). Since the curriculum at the Bondy site of Maîtrise de Radio-France is still developing, to address varying skill levels within a single class, the artefact is especially relevant for bringing structure to an otherwise highly empirical repertoire culture. In addition, the autonomy module, shared song list, and database have the potential to extend an already strong culture of collaborative teaching into the more specific area of repertoire selection, in relation to the *curriculum*. Specifically, the autonomy module promotes motivation and collaboration not only among students but also for the pedagogical team and administrative staff, who keep records of the groups and distribute the wild cards.

NOW WHAT

FURTHER DEVELOPMENT OF THE ARTEFACT AND IMPLEMENTATION AT MAÎTRISE DE RADIO-FRANCE

To fully implement the artefact, I plan to populate the database beyond the initial song list with the Maîtrise de Radio-France song list and with new repertoire, evaluated systematically through the database. Developing this habit and using a separate document or Notion page to evaluate how pieces worked in practice for specific students— did they achieve their performative, motivational, or technical goals — will establish a feedback loop between observed results and future repertoire selection (see Appendix M, pp. 66 and 83).

Shared auditions, allowing discussion of song levels with colleagues, could later serve to evaluate the database against real practice and adjust it if needed. Similarly, further development could include expanding the database with ensemble work by adding tags such as SA, SSA, SATB, etc., as well as more advanced pieces at the graduate or professional level, including my own repertoire, with the addition of a 4- or 5-star tag. A possible extension of this project could also be a shared graded song list with the Parisian site. This would open up possibilities for dialogue about progression and equivalence across sites, and for identifying where expectations are already aligned and where they diverge, without erasing the specific sociocultural profile and strengths of the Bondy programme. Finally, to make the database fully

functional in my context, I would also need to work on automation, including integrating SharePoint with Notion.

DISSEMINATION IN THE FRANCOPHONE CONTEXT

The artefact, along with the 2021–2025 song list from the archives of Maîtrise de Radio-France, is shareable as a practical resource for practitioners and can provide a starting point for addressing the gap in French literature on solo repertoire for young voices, even if it does not yet fully achieve this aim. For example, the framework and its methodology could be presented informally to the French voice teachers' association (AFPC) during internal pedagogical days or monthly webinars. In addition, some elements of the artefact, such as the criteria set, graded list, and autonomy template, could be shared externally as resources for voice teachers on the AFPC website or other professional platforms, such as Vox (Maison de la Radio et de la Musique, no date) or réseau Canopé (no date).

This dissemination would start to address an identified gap in resources for solo repertoire for young singers with a choral background. The current corpus at Maîtrise de Radio-France provides a realistic and valid starting point for such dissemination: for the Bondy site only, it includes 203 unique solo songs (counted only once across levels). Only a quarter of the songs (45) are included in international literature on repertoire for young voices (Hopkin, 2002, and/or Lauricella, 2021), and about half of the songs are in French—consistent with beginner literature being in the native language—highlighting the uniqueness of the corpus at Maîtrise de Radio-France.

FUTURE RESEARCH DEVELOPMENT AS A PRACTITIONER-RESEARCHER

The artefact and the Maîtrise de Radio-France song list can serve as a foundation for future research, such as field testing (piloting the database with colleagues and students), examining student assessment rubrics in relation to the database by looking at models such as NATS resource (National Association of Teachers of Singing, 2023), and assessing the autonomy module (for example, conducting a comparative case study of students involved in the programme versus those in traditional settings). Furthermore, the organisational skills I developed in building the artefact and managing this complex project, including systematically documenting my process through journaling, will inform my long-term professional practice as a researcher conducting both primary and secondary research.

CONCLUSION

Not a finished product, the artefact, along with journaling, has become a pedagogical laboratory for future practice and research inquiry. Together with my reflexive journal, it serves as a mirror of my learning process, affirming that what might initially appear non-linear or

fragmented can, in fact, become a deliberate, cyclical, iterative organisation, fully coherent once made explicit. It has provided me with new insights into repertoire selection and related pedagogical strategies, which will likely have a significant impact on my practice by enhancing my sense of efficacy, credibility, and supporting my career development. The project has deepened and clarified my understanding of my own teaching paradigm, affirming its unique configuration within a kaleidoscope of methods (Hoos de Jokisch, 2023) and disentangling future enquiries in module six from my ongoing personal quest. While challenging, the combination of journaling and engagement with the module as a whole has constituted a liberating step in my professional development.

CRITICAL REFLECTION

To support my critical reflection, I use Gibbs' reflective cycle (1988), a six-stage model that structures reflection through description, feelings, evaluation, analysis, conclusion and action planning. Its iterative nature closely mirrors the hermeneutic cyclical process of this project: the artefact is both a product and a source, generating knowledge that can be applied in my workplace, which, in turn, produces new practice-based insights in a repeating loop.

DEVELOPING REFLEXIVITY THROUGH JOURNALING

DESCRIPTION AND FEELINGS

My reflective journal (July 22 - November 19, 2025)—initially dictated in French and then translated into English—was organised with entries divided into four types of paragraphs (observation or trigger, personal reflection, possible theoretical link, link with the artefact), a simple structure that reflects cyclical models of reflection (Gibbs, 1988; Kolb, 1984). A synthetic, reflexive table added a further analytical layer.

I used it at key points of the project to clarify my teacher's identity (see Appendix M, pp. 57, 60, and 79–80), highlight pedagogical tensions (see Appendix M, pp.59, 67, 79 and 84), and justify artefact design decisions (see Appendix M, pp.73–77 and 87–89). It was an inspirational and enjoyable process that fulfilled cognitive and emotional needs (see Appendix M, pp.79 and 89). It allowed expression of feelings, such as enthusiasm and doubt, awareness of perfectionism and procrastination and relief and reassurance about methodological coherence (see Appendix M, pp. 66, 68, 76, 83–84 and 89).

EVALUATION AND ANALYSIS

On one hand, the journal supported my learning by turning implicit concepts into explicit ones (for example, the deficit model versus strength-based pedagogy, and repertoire as a core

teaching tool (see Appendix M, pp. 68, 71 and 84–85). Reflection in and on action (Schön, 1983) guided artefact design decisions, including the autonomy module idea, subsequent revisions, and choices regarding criteria and tags (see Appendix M, pp. 72–73, 75, 87–89). The journal also helped me track the evolution of the research topic, define my methodology, particularly my use of the hermeneutic cycle, and mitigate biases (see Appendix M, pp. 62, 64, 76, 81–82, and 89). On the other hand, the full version of the journal was a substantial work (around fifty pages), comprising extensive anticipatory reflection, carrying a real risk of delaying action, especially since it did not form part of the artefact itself. The time spent on this non-assessed but highly valuable reflective practice may be one of the reasons I was behind schedule on starting part one of the assessment (see Appendix M, pp. 68 and 84).

CONCLUSION AND ACTION PLANNING

Journaling helped me develop metacognition and recognise my learning style as iterative and cyclical rather than linear. Together with the cross-module content, it reinforced a sense of knowledge “sedimentation” (retention), while the written assignment fostered its transfer and application. Reflective practice has become a long-term tool that meets my cognitive and emotional needs, and I plan to continue using it beyond this project. For example, I have already started a singing practice journal and intend to incorporate insights from this approach into my students’ reflective practice.

MANAGING TIME IN A COMPLEX PROJECT

DESCRIPTION AND FEELINGS

To improve time management, I built a Gantt chart that included planned phases such as reading and coding, artefact design, and writing (see Appendices L, p.56, and M, pp. 70 and 85). I invested heavily in the preparation phase, starting to build the artefact and writing some parts of the assignment later than expected. Even though I only used it as background information, the Gantt chart helped me keep on track at specific moments, while tools such as Mendeley, Notion, and MaxQDA enabled me to handle a complex project, delving into the theoretical aspects, and synthesising cross-module information.

EVALUATION AND ANALYSIS

I tended to over-prepare, delay action, and struggled to understand and write the “know-how” section—partly because I had little time to experiment with evaluative application— but I nevertheless made progress in my organisation. Previous experience helped me structure the assignment, stay within the word count from the start, and use my writing skills more efficiently.

CONCLUSION AND ACTION PLANNING

Building on the organisational skills developed through this module, I will approach future research with greater confidence in my ability to start writing sooner, while letting go of the tendency to seek exhaustive source coverage before drafting and perfectionism. I will also be more intentional about how much time I can dedicate to journaling or other ungraded research activities, such as translating, writing articles in French, or preparing online presentations, to enrich my main studies without hindering them (Nassif, 2024a and b; 2025).

REFINING MY TEACHING PARADIGM

DESCRIPTION AND FEELINGS

During the module, the topic evolved from “repertoire as an implicit teaching tool” to “repertoire as a core teaching tool”, gradually anchoring it in the context of young voices and integrating pedagogical tensions, such as intuitive versus systematic approaches. At the beginning, the topic was an excuse to reflect on my teaching paradigm, but gradually it focused on “repertoire selection”, not just “approaches to repertoire”. Clarifying and narrowing my research topic helped to channel my work and focus my reading specifically on young voices and on criteria for repertoire selection. Working with a more delimited, though still conceptually complex, topic was reassuring, as it made the project more manageable.

EVALUATION AND ANALYSIS

I experienced a turning point when revisiting my “pedagogical project” written in 2023, which is based on real practice and outlines my teaching method in a very organised way. It provided an example of embodied knowledge—something I could build on for my “know-how” section, not in terms of content but in self-efficacy—and made me realise I had underestimated the coherence of my overall approach and overstated my lack of structure. The gap was only in repertoire selection, not in my entire pedagogy.

CONCLUSION AND ACTION PLANNING

By the end of this module, I feel much clearer about repertoire selection and my teaching paradigm: multimodality within a student-centred approach, aligning with pragmatism as a research paradigm (allowing different methods to coexist). This, in turn, frees my attention to revisit earlier questions that emerged in my first journal entry (see Appendix M, pp. 57 and 79), such as non-linguistic singing in vocal pedagogy, confirming the iterative and cyclical nature of my learning process.

I plan to transfer the learning skills I developed in this project, such as annotating documents, to my “pedagogical project.” I want to analyse where my teaching has evolved and where it has remained the same, then rewrite it for a French teaching contest happening in 2026. This will give me a whole semester to test in real practice the impact of my refined teaching approach on students' development before the contest.

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APPENDIX A: SCREENSHOT OF NOTION SONG DATABASE FOR DEVELOPING VOICES (ARTEFACT)

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APPENDIX B: SONG LIST FOR ARTEFACT: COMMON REPERTOIRE HOPKIN (2002) AND MAÎTRISE DE RADIO- FRANCE (ARTEFACT)

	Quilter — Weep You No More
Barber — Sure on this Shining Night	Reger — Maria Wiegenlied
Bellini — Vaga luna che inargenti	Scarlatti — Già il sole dal Gange
Bononcini — L'esperto nocchiero (Astarto)	Scarlatti — O cessate di piagarmi
Bononcini — Per la gloria d'adorarvi	Scarlatti — Se Florindo è fedele
Caldara — Come raggio di sol	Scarlatti — Spesso vibra per suo gioco
Caldara — Sebben crudele	Schubert — An Die Musik
Chausson — Les papillons	Schubert — Seligkeit
Debussy — Beau soir	Schumann — Die Lotosblume
Debussy — Nuit d'étoiles	Schumann — Hör' ich das Liedchen klingen
Delibes — Bonjour Suzon	Stradella — Così amor
Donaudy — Spirate pur, spirate	Stradella — Se nel bel
Falconieri — Bella porta di Rubini	
Fauré — Après un rêve	
Fauré — Le secret	
Franck — Lied	
Frescobaldi — Se l'aura spira	
Grieg — Chanson de Solveig	
Haendel — He shall feed his flock	
Haendel — Verdi prati (Alcina)	
Haendel — Where'er you walk	
Mozart — Ridente la calma	
Paisiello — Nel cor più non mi sento	
Pergolesi (attrib.) — Se tu m'ami	
Purcell — Strike the viol	

APPENDIX C: REPERTOIRE DATABASE USER GUIDE (ARTEFACT)

- Designed for voice teachers who want to create varied programs tailored to their students' current development or challenge them to the next level, this database provides a precise topography of songs. It supports goal setting and is flexible enough to accommodate different teaching styles.
- It also allows students to choose their own songs: either to propose to their teacher (at their current level) or to practice independently (one level below their current level).
- Each song in the database is presented as a page with defined properties, including: composer, musical period, genre, language, piano accompaniment, tessitura/melodic line, phrase length/breath support, text/rhythm, level, and translation/IPA. These are detailed through multi-select tags.
- Properties are described by the rater using multi-select tags ("options"), which are either purely descriptive or rated on a three-point scale: easy (★), moderate (★★), or difficult (★★★). Taking into account the properties of individual songs and their rating, the overall level of the songs is assessed on a five-point scale.
- Below are explanations of the less obvious tags:
 - The piano part is tagged as "mirror" when it doubles the vocal line, "support" when it provides harmonic support without doubling, and "independent" when it does not support the melodic line.
 - "Spirited singing" refers to lively, energetic songs that inherently incorporate motion, whereas "sustained singing" refers to slower songs with predominantly *legato* lines.
 - "Comprehension" refers to how easy the text is to understand, and therefore how easily the singer can connect with.

APPENDIX D : MODULE D'AUTONOMIES –MAITRISE DE RADIO-FRANCE, SITE DE BONDY/ AUTONOMY MODULE – MAITRISE DE RADIO-FRANCE, BONDY SITE (ARTEFACT)

Morceau choisi Chosen piece	Groupe constitué Group formed	Réception des jokers Wild cards received
Compositeur : Composer:	Chant : Voice:	Date : Date:
Titre : Title:	Piano : Piano:	Signatures : Signatures:

1 . Le morceau devra être choisi par vous dans la liste fournie par les professeurs en se référant au niveau des morceaux (cf. le classeur en salle des élèves). Si c'est un morceau que vous choisissiez en dehors de la liste, il doit être validé par votre professeur de chant et de piano.

The piece must be chosen by you from the list provided by the teachers, taking into account the song level (see the binder in the students' room). If you choose a piece that is not on the list, it must be approved by your voice and piano teachers.

2. Les morceaux sont à préparer en priorité sur le temps d'autonomie, mais il est autorisé/conseillé de les travailler aussi en dehors de ces moments.

Pieces are to be prepared primarily during autonomy time, but you are allowed/encouraged to work on them outside those sessions as well.

3. Chaque groupe reçoit trois jokers. Chaque joker donne droit à poser une question à un professeur de votre choix. Vous devez vous concerter sur l'utilisation des jokers.

Each group receives three wilds cards. Each wild card allows you to ask one question to a teacher of your choice. You must agree on how to use the wildcards together.

4. Dès que le morceau est prêt, il doit être présenté au « Moment Musical Autonomies » (MMA), qui a lieu à chaque période. Le par cœur est conseillé, mais pas exigé.

As soon as the piece is ready, it must be presented at the "Autonomy Musical Moment" (MMA), which takes place each period. Memorization is recommended but not required.

N.B. Musical Moments (MM) are auditions in front of teachers and peers, no public auditions

APPENDIX E: ANNOTATED REPERTOIRE DATABASE USER GUIDE

- Designed for voice teachers who want to create varied programs tailored to their students' current development or challenge them to the next level, this database provides a precise topography of songs.

Aligned with the overload principle (Nix, 2017; Sandage and Hoch, 2018) and the zone of proximal development (ZPD) (Angell, 2019; Maxfield, 2025), this database allows voice teachers to adapt their selection to specific performance venues (Caldwell and Wall, 2001, cited in Taylor, 2018; Grønborg, 2019).

- It supports goal setting and is flexible enough to accommodate different teaching styles.

By promoting detailed analysis of songs, this resource supports goal setting, a crucial element of students' progression (Crocco, McCabe and Madill, 2020; Goffi-Fynn, 2024; Mabry, 2007). It also acknowledges different teaching and learning strategies (Sansom, 2016; Robertson, 2025), allowing the teacher to integrate it within a direct style of instruction or an indirect, holistic approach, as needed (Robertson, 2025; Treinkman, 2021).

- It also allows students to choose their own songs: either to propose to their teacher (at their current level) or to practice independently (one level below their current level).

The database fosters students' autonomy by encouraging them to select repertoire themselves, as suggested by literature (Goffi-Fynn, 2024; Mabry, 2007; Renwick and McPherson, 2002; Stephenson, 2013).

- Each song in the database is presented as a page with defined properties, including: composer, musical period, genre, language, piano accompaniment, tessitura/melodic line, phrase length/breath support, text/rhythm, level, and translation/IPA. These are detailed through multi-select tags.

The database enables detailed musical and technical analysis of songs, referred to by Latta as "musical topography" (Latta, 2012, p. 129). Criteria are aligned with rubric literature (Arneson, 2014; Boytim, 1980; Hopkin, 2002), while incorporating criteria from non-rubric-literature (Christensen, 2024; Coffin, 1960-1962; Grønborg, 2019; Latta, 2012). Though not a full rubric, the overall level of songs is based on defined criteria and not solely on experience (Ralston, 1999; Christensen, 2024)

- Properties are described by the rater using multi-select tags ("options"), which are either purely descriptive or rated on a three-point scale: easy (★), moderate (★★), or difficult

(★★★★). Taking into account the properties of individual songs and their rating, the overall level of the songs is assessed on a five-point scale.

Overall level of the songs follows a five-point scale, rather than three, allowing for a broader and more nuanced range, as suggested by Christensen (2024).

Below are explanations of the less obvious tags:

- The piano part is tagged as “mirror” when it doubles the vocal line, “support” when it provides harmonic support without doubling, and “independent” when it does not support the melodic line.
- “Spirited singing” refers to lively, energetic songs that inherently incorporate motion, whereas “sustained singing” refers to slower songs with predominantly *legato* lines.
- “Comprehension” refers to how easy the text is to understand, and therefore how easily the singer can connect with.

APPENDIX F: ANNOTATED AUTONOMY MODULE– MAITRISE DE RADIO-FRANCE, BONDY SITE

Morceau choisi Chosen piece	Groupe constitué Group formed	Réception des jokers Wild cards received
Compositeur : Composer:	Chant : Voice:	Date : Date:
Titre : Title:	Piano : Piano:	Signatures : Signatures:

1. Le morceau devra être choisi par vous dans la liste fournie par les professeurs en se référant au niveau des morceaux (cf. le classeur en salle des élèves). Si c'est un morceau que vous choisissiez en dehors de la liste, il doit être validé par votre professeur de chant et de piano.

The piece must be chosen by you from the list provided by the teachers, taking into account the song level (see the binder in the students' room). If you choose a piece that is not on the list, it must be approved by your voice and piano teachers.

The song database allows teachers to create a graded song list, where students can pick songs at a level lower than their current level, since learning is autonomous. In this way, voice teachers provide a clear structure (Bonneville-Roussy, Hruska and Trower, 2020) while fostering students' agency. The song database also allows students to make independent choices, a key element of motivation (Goffi-Fynn, 2024; Mabry, 2007; Renwick and McPherson, 2002; Stephenson, 2013).

2. Les morceaux sont à préparer en priorité sur le temps d'autonomie, mais il est autorisé/conseillé de les travailler aussi en dehors de ces moments.

Pieces are to be prepared primarily during autonomy time, but you are allowed/encouraged to work on them outside those sessions as well.

Guidance on independent practice is provided. This is an important element of motivation (Hallam *et al.*, 2018, cited in Oliveira *et al.*, 2021), which is often overlooked by voice teachers (Evans and Bonneville-Roussy, 2016; Goffi-Fynn, 2024).

3. Chaque groupe reçoit trois jokers. Chaque joker donne droit à poser une question à un professeur de votre choix. Vous devez vous concerter sur l'utilisation des jokers.

Each group receives three wild cards. Each wild card allows you to ask one question to a teacher of your choice. You must agree on how to use the wildcards together.

The module is designed as a game-like active-learning activity. Supervised autonomy provides an underlying structure (Bonneville-Roussy, Hruska and Trower, 2020), while “wild cards” bring an element of playfulness, consistent with Vygotsky’s constructivist view of learning (Vygotsky, 1986, cited in Latukefu and Verenikina, 2011).

In addition, group decisions foster social interaction and relatedness, reinforcing musical identity and creating a positive motivational loop (Deci and Ryan, 2000; Creech and Hallam, 2011).”

4. Dès que le morceau est prêt, il doit être présenté au « Moment Musical Autonomies » (MMA), qui a lieu à chaque période. Le par cœur est conseillé, mais pas exigé.

As soon as the piece is ready, it must be presented at the “Autonomy Musical Moment” (MMA), which takes place each period. Memorization is recommended but not required.

This module is influenced by a teacher-centered approach, where voice teachers support students’ motivation by setting up performance opportunities and encouraging agency — students have some control over their learning process — since they perform when they consider themselves ready (Goffi-Fynn, 2024; Holding, 2020).

N.B. Musical Moments (MM) are auditions in front of teachers and peers, no public auditions

APPENDIX G: GRADED AND UNGRADED SONG LISTS

Graded lists are sources that categorise repertoire into explicit, tiered levels comparable to those of an exam board. Ungraded lists are bibliographies/anthologies that provide repertoire suggestions and annotations (and may include difficulty indicators) but do not organise songs into tiered levels.

GRADED LISTS:

ABRSM (2023) *Singing Performance Grades Syllabus*. London: ABRSM. Available at: [https://www.abrsm.org/sites/default/files/2023-](https://www.abrsm.org/sites/default/files/2023-10/Singing%20Performance%20Grades%20Syllabus_0.pdf)

10/Singing%20Performance%20Grades%20Syllabus_0.pdf (Accessed 23 October 2025).

Boytim, J.F. (1980) *Solo Vocal Repertoire for Young Singers: An Annotated Bibliography*. Jacksonville, FL: National Association of Teachers of Singing.

The Royal Conservatory of Music (2025) *Voice Syllabus, 2025 Edition* (Levels 1–10/ARCT). Toronto: The Royal Conservatory of Music. Available at: <https://rcmusic-kentico-cdn.s3.amazonaws.com/rcm/media/main/documents/examinations/syllabi/rcm-voice-syllabus-2025-edition.pdf> (Accessed 23 October 2025).

Trinity College London (2025) *Singing repertoire list: face-to-face and digital graded exams — September 2025 update* (Initial–Grade 8). London: Trinity College London. Available at: <https://www.trinitycollege.com/resource?id=10038> (Accessed 23 October 2025).

UNGRADED LISTS:

Coffin, B. (1956–1962) *The Singer's Repertoire*. 4 vols. Metuchen, NJ: Scarecrow Press.

Espina, N. (1977) *Repertoire for the Solo Voice: A Fully Annotated Guide to Works for the Solo Voice Published in Modern Editions and Covering Material from the 13th Century to the Present*. 2 vols. Metuchen, NJ: Scarecrow Press.

Kagen, S. (1968) *Music for the Voice: A Descriptive List of Concert and Teaching Material*. Rev. edn. Bloomington, IN: Indiana University Press.

Kimball, C. (2006) *Song: A Guide to Art Song Style and Literature*. Rev. edn. Milwaukee, WI: Hal Leonard.

N.B. Espina (1977) —Lists works with an accompaniment difficulty rating 1–5; does not group songs into levels.

APPENDIX H: REPERTOIRE AT MAITRISE DE RADIO-FRANCE BY LEVEL: GRADED SONG LIST

PC1 : ★

Aboulker — Le rossignol chante la nuit
 Aboulker — Tenir
 Beauharnais — Complainte d'Héloïse au Paraclet
 Boulanger — Chanson
 Caccini — Tu ch'hai le pene amore
 Couperin — Dans l'isle de Cythère
 d'Indy — Madrigal
 Dørumsgaard — L'amour de Moy
 Faricier — Il pleut
 Fauré — Le secret
 Franck — Lied
 Joubert — Sans parole
 Massenet — Bonne nuit
 Pergolesi — Que ne suis-je la fougère
 Poulenc — Les Anges musiciens
 Poulenc — La Reine de Cœur
 Rosenthal — Fido Fido
 Rossé — Colchique dans les prés
 Rossé — Dessous ma fenêtre
 Scarlatti — O cessate di piagarmi
 Tiersot — Mignonne allons voir si la rose
 Traditionnel (Nicaragua) — Nino precioso (arr. Scarlett Antaloczi)

Traditionnel: Willow Song

Vavilov — Ave Maria
 Weckerlin — Jeunes fillettes
 Weckerlin — Que ne suis-je la fougère
 Weckerlin — Rochers inaccessibles
 Weckerlin — Venez agréable printemps
 Wiener — Le muguet

PC2 : ★/★★★

Aboulker — Le rossignol chante la nuit
 Alain — La Chanson du chat
 Anonyme (XVIIe) — Star vicino
 Brahms — Wiegenlied
 Britten — Greensleeves
 Britten — Voici le printemps
 Boulanger — Chanson
 Caldara — Sebben crudele
 Caccini — Tu ch'hai le penne
 Chausson — Hébé Op. 2 n° 6
 Chausson — Le Charme Op. 2
 Delibes — Bonjour Suzon
 Drijac et Lodge — Les quais de Seine
 d'Indy — Madrigal
 Falconieri — Bella porta di Rubini
 Fauré — Le secret
 Gounod — Rondinella

Haendel — He shall feed his flock
 Joubert — Sans parole
 Kosma — La grenouille aux souliers percés
 Lafarge — La Seine
 Lehmann — When Love is kind
 Moulinié — Non spera pietà
 Pergolesi — Que ne suis je la fougère
 Poulenc — Les anges musiciens
 Puccini — L'uccellino
 Purcell — Fairest isle
 Purcell — Strike the viole
 Quilter — Weep You No More
 Scarlatti — Già il sole dal Gange
 Scarlatti — O cessate di piagarmi
 Scarlatti — Se tu della mia morte
 Schubert — An Die Musik
 Schubert — Seligkeit
 Schumann — Trällerliedchen
 Stradella — Così amor
 Tromboncino — Zephro spira
 Weckerlin — Jeunes fillettes
 Wiener — La sauterelle
 Wiener — Le Crapaud
 Wiener — L'escargot

DC1 : 🌟🌟

Aboulker — Le chat et les oiseaux
 Berlioz — Chanson de Brander (La Damnation de Faust)

Bononcini — L'esperto nocchiero (Astarto)
 Bononcini — Per la gloria d'adorarvi
 Britten — Greensleeves
 Britten — Voici le printemps
 Caldara — Come raggio di sol
 Caldara — Selve amiche
 Coates — Birdsongs at Eventide
 Delibes — Bonjour, Suzon !
 Delibes — Églogue
 Donizetti — Il giglio e la rosa
 Donaudy — Sento nel core
 Fauré — Diane, Séléné
 Fauré — Le secret
 Fauré — Mai
 Flies — Berceuse
 Gounod — Romance de Siebel (Faust)
 Haendel — Amor commanda (Floridante)
 Haendel — Angels ever bright and fair (Theodora)
 Haendel — Non lo dirò col labbro (Tolomeo)
 Haendel — Verdi prati (Alcina)
 Hahn — L'Heure exquise
 Hensel, Fanny — Chanson des bergères
 Honegger — Chanson du berger
 Johnson — Have you seen but a white lily grow?
 Lanier, Nicholas — No more shall meads
 Lully — Je languis nuit et jour

Massenet — Le sais-tu ?
 Moulinié — Enfin la beauté que j'adore
 Mozart — Air de Nardo (La finta giardiniera)
 Mozart — Als Luise
 Mozart — "La vendetta" (Bartolo, Le nozze di Figaro)
 Pergolesi (attrib.) — Se tu m'ami
 Poulenc — Chanson bretonne
 Poulenc — La Reine de Cœur
 Purcell — If Love's a Sweet Passion
 Purcell — Strike the Viole
 Quilter — Weep You No More
 Righini — Ariette
 Scarlatti — Già il sole dal Gange
 Schubert — An den Frühling
 Schumann — Die Lotosblume
 Schumann — Erstes Grün
 Stradella — Se nel ben
 Vaccaj — Sauts de quarte
 Vonderscher, Michel et Odile — L'arbre de vie
 Frescobaldi — Se l'aura spira
DC2 : ★★
 Bellini — Dolente immagine
 Caccini (F.) — Per la più vaga e bella
 Chaminade — Vieille chanson
 Chausson — Les papillons
 Dalayrac — Quand le bien-aimé reviendra
 Donaudy — Come l'allodoletta

Donaudy — Per che dolce, caro bene
 Donaudy — Spirate pur, spirate
 Fauré — Adieu
 Fauré — Le plus doux chemin
 Fauré — Rêve d'amour
 Fauré — Mandoline
 Gagliano, Marco da — Pupille arciera
 Gounod — Faites-lui mes aveux (Faust)
 Gounod — Ô ma belle rebelle
 Grieg — Chanson de Solveig
 Haendel — Where'er you walk
 Haendel — With thee th'unshelter'd moor
 I'd tread
 Mozart — An Chloë
 Mozart — Ridente la calma
 Mozart — Voi che sapete (Le nozze di Figaro)
 Mozart — L'ho perduta (Le nozze di Figaro)
 Paisiello — Nel cor più non mi sento
 Pergolesi — Quae moerebat
 Pergolesi — Stizzoso, mio stizzoso
 Poulenc — Nous voulons une petite sœur
 Poulenc — Quelle aventure !
 Poulenc — Carte postale
 Purcell — If music be the food of love
 Purcell — The Fatal Hour
 Purcell — Oft she visits
 Rontani — Caldi sospiri
 Schubert — Lachen und Weinen

Schumann — Erstes Grün

Schumann — Hör 'ich das Liedchen klingen

Schumann — Was will die einsame Träne

Spontini — Il faut, hélas, bien peu de chose

Tenaglia — Begli 'occhi, mercé

Tosti — Chanson de Barberine

Viardot — Hai luli !

Vivaldi — Qui sedes

Vivaldi — Un certo non so che

Vivaldi — Vieni, o mio diletto

Wood, Haydn — Sea Road

DC3 : ★★/★★★★

Agut — A bon chat, bon rat

Vaccaj — 3ces et 5tes

Bach — Cantate du café

Bach — Magnificat, « Quia fecit »

Barber — Sure on this Shining Night

Bellini — Dolente immagine

Bellini — L'abbandono

Bellini — Vaga luna che inargenti

Blangini — Il est parti ! Mon âme se déchire

Britten — Dear Harp of My Country

Caccini — Per la più vaga e bella

Caldara — Selve amiche

Chaminade — Auprès de ma mie

Charpentier — Nymphes, retirons-nous (Actéon)

Debussy — Beau soir

Debussy — Nuit d'étoiles

Dowland — Say, Love, if Ever Thou...

Fauré — Après un rêve

Fauré — Les berceaux

Gershwin — But Not for Me (Girl Crazy)

Gluck — Iphigénie en Tauride

Gluck — O del mio dolce ardor

Gounod — Au printemps

Gounod — Prière

Gounod — Où voulez-vous aller ?

Gounod — Ô ma belle rebelle

Grieg — Chanson de Solveig

Haendel — As When the Dove

Haendel — Cantate espagnole

Haendel — Svegliatevi nel core

Haydn — The Mermaid's Song

Herbert — Art Is Calling for Me

Kosma — Un beau matin

Lambert — Ombre de mon amant

Massé — Chanson des lavandières

Mozart — Bastien und Bastienne, air de Colas « Diggi, Daggi »

Mozart — L'ho perdutta

Mozart — Non so più

Mozart — Oiseaux, si tous les ans

Mozart — Vado ma dove

Mozart — Vedrai carino

Niedermeyer — Serment d'amour

Puccini — Sogno d'or

Purcell — When I am laid in earth (Dido's Lament)

Purcell — Music for a While

Purcell — What Shall I Do (Dioclesian)

Purcell — The Fatal Hour

Reger — Maria Wiegenlied

Righini — Aure amiche

Roussel — Le bachelier de Salamanque

Satie — La Diva de l'Empire

Scarlatti — O cessate di piagarmi

Scarlatti — Spesso vibra per suo gioco

Schubert — An die Musik

Schubert — Wiegenlied

Tosti — Ideale

Vaughan Williams — Claribel

Vivaldi — Domine Deus (Gloria)

Vivaldi — Qui sedes (Gloria)

Wilson — My Lovely Celia

SPE: ★★ ★

Bacri — All through eternity

Beffa — Le labyrinthe

Bellini — Dolente immagine

Bellini — La farfalletta

Bellini — Ma rendi pur contento

Berlioz — Villanelle

Caldara — Selve amiche

Chaminade — Mots d'amour

Debussy — Green

Debussy — La belle au bois dormant

Gluck — Peut-être d'un injuste effroi (Echo et Narcisse)

Haendel — Barbara, io ben lo so

Haendel — Piangerò la sorte mia

Hahn — Si mes vers avaient des ailes

Lambert — Ombre de mon amant

Massenet — Dites-lui que je l'aime

Montéclair — Les amours sont des sirènes

Monteverdi — Signor quel infelice

Mozart — Ho capito (Don Giovanni)

Pergolesi — Se tu m'ami

Purcell — Music for a while

Scarlatti — Se Florindo è fedele

Vaughan Williams — Claribel

Vivaldi — Si fulgida per te

PIECES ASSIGNED TO DIFFERENT LEVELS:

Aboulker — Le rossignol chante la nuit → PC1 ★, PC2 ★/★★★

Bellini — Dolente immagine → DC2 ★★, DC3 ★★/★★★★, SPE ★★ ★

Boulanger — Chanson → PC1 ★, PC2 ★/★★

Britten — Greensleeves → PC2 ★/★★★, DC1 ★★

Britten — Voici le printemps → PC2 ★/★ ★, DC1 ★★

Caccini — Per la più vaga e bella → DC2
☆☆, DC3 ☆☆☆/☆☆☆☆

Caldara — Selve amiche → DC1 ☆☆,
DC3, ☆☆☆/☆☆☆☆ SPE ☆☆☆

Delibes — Bonjour Suzon → PC2 ☆/☆☆,
DC1 ☆☆

Fauré — Le secret → PC1 ☆, PC2 ☆/☆☆
☆☆, DC1 ☆☆

Gounod — Ô ma belle rebelle → DC2 ☆
☆☆, DC3 ☆☆☆/☆☆☆☆

Grieg — Chanson de Solveig → DC2 ☆☆,
DC3 ☆☆☆/☆☆☆☆

Joubert — Sans parole → PC1 ☆☆, PC2 ☆/
☆☆

Lambert — Ombre de mon amant → DC3
☆☆/☆☆☆☆, SPE ☆☆☆

Quilter — Weep You No More PC2 ☆/☆☆
☆☆ → DC1 ☆☆

Scarlatti — Già il sole dal Gange → PC2 ☆/
☆☆ DC1 ☆☆

Scarlatti — O cessate di piagarmi → PC1
☆☆ PC2 ☆/☆☆, DC3 ☆☆☆/☆☆☆☆

Schubert — An die Musik → PC2 ☆/☆☆,
DC3 ☆☆☆/☆☆☆☆

Schumann — Erstes Grün → DC1 ☆☆,
DC2 ☆☆

Vaughan Williams — Claribel → DC3 ☆☆☆/
☆☆☆☆, SPE ☆☆☆

Mozart — L'ho perduta → DC2 ☆☆, DC3
☆☆/☆☆☆☆

Pergolesi — Que ne suis-je la fougère →
PC1 ☆☆, PC2 ☆/☆☆

Pergolesi — Se tu m'ami → DC1 ☆☆,
SPE ☆☆☆

Poulenc — La Reine de Cœur → PC1 ☆,
DC1 ☆☆

Poulenc — Les Anges musiciens → PC1
☆☆, PC2 ☆/☆☆

Purcell — Music for a While → DC3 ☆☆☆/
☆☆☆☆, SPE ☆☆☆

Purcell — Strike the viole → PC2 ☆/☆☆,
DC1 ☆☆

Purcell — The Fatal Hour → DC2 ☆☆,
DC3 ☆☆☆/☆☆☆☆

Vivaldi — Qui sedes → DC2 ☆☆☆, DC3 ☆
☆☆/☆☆☆☆

Weckerlin — Jeunes fillettes → PC1 ☆,
PC2 ☆/☆☆

d'Indy — Madrigal → PC1 ☆☆, PC2 ☆/☆☆
☆☆

APPENDIX I: EVALUATION CRITERIA SEARCH IN MAXQDA

The screenshot displays the MAXQDA 24.11.0 interface. The top navigation bar includes 'Accueil', 'Importer', 'Codes', 'Memos', 'Variables', 'Analyse', 'Méthodes mixtes', 'Outils de visualisation', 'Rapports', and 'MAXDictio'. The left sidebar shows a list of documents, including 'Solodovnik - 2011 - Metadata issues in Digital Libra...', 'Nx - Unknown - Criteria for Selecting Repertoire.pdf', 'Christensen - 2024 - Choosing and Assessing V...', 'Grenborg - 2019 - Adolescent Female Voice Repert...', 'Kimball - 2010 - A Suggested List of French Song f...', 'Latta - 2012 - A REPERTOIRE-BASED APPROACH T...', 'Lauricella - 2021 - Selecting solo literature for the d...', 'Ragan - Unknown - Serious about Singing Age Appr...', 'Ralston - 1999 - The Development of an Instrument...', and 'Renwick, Mcpherson - 2002 - Interest and choice st...'. The central text editor shows a document snippet with highlighted text and a search bar. The right sidebar displays a list of codes and segments, with a search bar and a 'Mode: Recherche simple' button.

Document Content:

fact that so few resources provide a grading rubric or, at least, attempt to provide a difficulty rating may be because there are too many variables to consider.

Upon reviewing a small selection of song guides (including one in which I developed a grading rubric), I conducted two comparative studies. The goal of the first study was to determine whether using current grading

chosen for them). Why not go a little further afield? Drawing from other graded repertoire lists besides the Royal Conservatory of Music or the Associated Board of the Royal School of Music allows one to expand their awareness of songs by under-represented composers not necessarily included in the standard canon.

Assigning only songs with which the teacher is famil-

Code List:

- master-apprentice model
- best practices
- student's ability
- variables
- gap in literature
- metaphor
- objectivity
- grading rubric
- subjectivity
- personal bias
- difficulty rating
- identification
- voice change
- assessment criteria
- importance of topic
- systematical repertoire selection

Segment List:

- 32 segments codés (de 7 documents, 1 groupe de documents)
- age and level of student, range, tessitura, language, type of accompaniment, form and duration, harmonic construction and language, poetry and subject matter, and learning skills and learning styles
- Caldwell and Wall then
- Identify the following criteria for repertoire selection: voice classification, vocal skills, musical ability, personality, preferences, and occasion.
- She places an emphasis on assigning easy music that is also emotionally accessible to students.
- settles on the following as technical goals that might be studied through vocal literature: agility, articulation, breathing, characterization, legato, registration, resonance, and support.

APPENDIX J: REPERTOIRE EVALUATION CRITERIA

RUBRIC LITERATURE

Criteria	Ralston (1999)	Hopkin (2002)	Arneson's student rubric 1 (2014)	Arneson's student rubric 2 (2014)	Arneson's student rubric 3 (2014)	Arneson's student rubric 4 (2014)
Range	Range	Melodic contour			Range	Range/tessitura
Tessitura	Tessitura	Melodic contour	Tessitura			Range/tessitura
Registration					Registration	Registration
Rythm	Rythm	Rythm	Rhythm	Rhythms	Rhythm	
Phrase length	Phrases	Phrasing	Breathing;	Phrase Length	Phrase Length	Respiration
Accompani- ment	Harmonic foundations	Accompa- -niment	Piano Accompani- ment	Accompaniment Support/Double; Accompaniment Playable/Fakeable	Accompaniment Support	Accompaniment
Melodic line	Melodic line		Melodic Line/Interval Leaps	Intervallic Leaps	Melismas Lyrical Flow	Melismatic phrases
Articulation	Pronunciation			Vowel Sequence	Articulation	Diction/articulation Vowels & vowel sequences
Language		Text		Diction Language	Diction / Language	Diction/articulation Text setting
Style		Harmonic language				Musical considerations
Dynamics		Dynamic s				Dynamics
Tempo					Tempo	
Text interpretatio n			Poetic Text/ Thematic Material	Text/Poetry	Text Interpretation	Words: Poetry/lyrics/ libretto.
Character				Character		Characterization/ acting
Other				Other	Other notes	

NON-RUBRIC LITERATURE:

Criteria	Christensen (2024)	Taylor (2018)	Caldwell and Wall (2001)	Nix (2002)	Grønborg (2019)	Latta (2012)
Range		Range				Range
Tessitura		Tessitura				
Registration					Registration	Registration/ <i>Aggiustamento</i>
Rythm	Rythm					
Phrase length						
Accompaniment	Piano accompaniment	Type of accompaniment				
Melodic line	Melody				Melodic intervals	Sostenuto/ Dexterity
Concepts of vocalisation						Onset/ sostenuto
Articulation						
Language		Language				
Style	Harmonic Language/ Compositional considerations	Form and duration/ Harmonic construction and language			Diversity of styles	
Dynamics						Dynamics
Tempo						
Text interpretation	Poetry & interpretation	Poetry & subject matter			Age- appropriate lyrics, emotions	
Character						
Other						

Student		Learning skills & learning styles/ Age and level	Voice classification/ Vocal skills/ Personality/ Preferences	Physical Limitations/ Voice classification/ Expressive, emotional factors/ Musicianship skills	Student's preferred style/ Subject suitability/ Developmental stage	Voice classification
Venue			Occasion		Songs from exam lists (such as AMEB, Trinity etc.)	
Performance goals					Performance goals	

RUBRICS:

Criterion	Rubrics (n=6)	Rubrics %	Non-rubric literature (n=6)	Non-rubric %	Combined (n=12)	Combined %	Young voices (n=2)	Young voices %
Accompaniment	6	100.0	2	33.3	8	66.7	1	50.0
Rythm	6	100.0	1	16.7	7	58.3	1	50.0
Phrase length	6	100.0	0	0.0	6	50.0	1	50.0
Melodic line	5	83.3	2	33.3	7	58.3	2	100.0
Articulation	5	83.3	0	0.0	5	41.7	1	50.0
Language	4	66.7	2	33.3	6	50.0	2	100.0
Tessitura	4	66.7	1	16.7	5	41.7	0	0.0
Range	3	50.0	3	50.0	6	50.0	1	50.0
Text interpretation	3	50.0	3	50.0	6	50.0	1	50.0
Style	2	33.3	3	50.0	5	41.7	2	100.0
Registration	2	33.3	2	33.3	4	33.3	0	0.0
Dynamics	2	33.3	2	33.3	4	33.3	2	100.0

Character	2	33.3	0	0.0	2	16.7	0	0.0
Other	2	33.3	0	0.0	2	16.7	0	0.0
Concepts of vocalization	1	16.7	2	33.3	3	25.0	1	50.0
Tempo	1	16.7	0	0.0	1	8.3	0	0.0
Student	0	0.0	5	83.3	5	41.7	1	50.0
Venue	0	0.0	2	33.3	2	16.7	0	0.0
Performance goals	0	0.0	2	33.3	2	16.7	1	50.0

NON RUBRICS:

Criterion	Rubrics (n=6)	Rubrics %	Non-rubric literature (n=6)	Non-rubric %	Combined (n=12)	Combined %	Young voices (n=2)	Young voices %
Student	0	0.0	5	83.3	5	41.7	1	50.0
Range	3	50.0	3	50.0	6	50.0	1	50.0
Text interpretation	3	50.0	3	50.0	6	50.0	1	50.0
Style	2	33.3	3	50.0	5	41.7	2	100.0
Accompaniment	6	100.0	2	33.3	8	66.7	1	50.0
Melodic line	5	83.3	2	33.3	7	58.3	2	100.0
Language	4	66.7	2	33.3	6	50.0	2	100.0
Registration	2	33.3	2	33.3	4	33.3	0	0.0
Dynamics	2	33.3	2	33.3	4	33.3	2	100.0
Concepts of vocalization	1	16.7	2	33.3	3	25.0	1	50.0
Venue	0	0.0	2	33.3	2	16.7	0	0.0
Performance goals	0	0.0	2	33.3	2	16.7	1	50.0
Rythm	6	100.0	1	16.7	7	58.3	1	50.0
Tessitura	4	66.7	1	16.7	5	41.7	0	0.0

Phrase length	6	100.0	0	0.0	6	50.0	1	50.0
Articulation	5	83.3	0	0.0	5	41.7	1	50.0
Character	2	33.3	0	0.0	2	16.7	0	0.0
Other	2	33.3	0	0.0	2	16.7	0	0.0
Tempo	1	16.7	0	0.0	1	8.3	0	0.0

RUBRICS AND NON-RUBRICS COMBINED:

Criterion	Rubrics (n=6)	Rubrics %	Non-rubric literature (n=6)	Non-rubric %	Combined (n=12)	Combined %	Young voices (n=2)	Young voices %
Accompaniment	6	100.0	2	33.3	8	66.7	1	50.0
Rythm	6	100.0	1	16.7	7	58.3	1	50.0
Melodic line	5	83.3	2	33.3	7	58.3	2	100.0
Phrase length	6	100.0	0	0.0	6	50.0	1	50.0
Language	4	66.7	2	33.3	6	50.0	2	100.0
Range	3	50.0	3	50.0	6	50.0	1	50.0
Text interpretation	3	50.0	3	50.0	6	50.0	1	50.0
Articulation	5	83.3	0	0.0	5	41.7	1	50.0
Tessitura	4	66.7	1	16.7	5	41.7	0	0.0
Style	2	33.3	3	50.0	5	41.7	2	100.0
Student	0	0.0	5	83.3	5	41.7	1	50.0
Registration	2	33.3	2	33.3	4	33.3	0	0.0
Dynamics	2	33.3	2	33.3	4	33.3	2	100.0
Concepts of vocalization	1	16.7	2	33.3	3	25.0	1	50.0
Character	2	33.3	0	0.0	2	16.7	0	0.0
Other	2	33.3	0	0.0	2	16.7	0	0.0
Venue	0	0.0	2	33.3	2	16.7	0	0.0

Performance goals	0	0.0	2	33.3	2	16.7	1	50.0
Tempo	1	16.7	0	0.0	1	8.3	0	0.0

CRITERIA FROM LITERATURE ON YOUNG VOICES:

Criterion	Rubrics (n=6)	Rubrics %	Non-rubric literature (n=6)	Non-rubric %	Combined (n=12)	Combined %	Young voices (n=2)	Young voices %
Melodic line	5	83.3	2	33.3	7	58.3	2	100.0
Language	4	66.7	2	33.3	6	50.0	2	100.0
Style	2	33.3	3	50.0	5	41.7	2	100.0
Dynamics	2	33.3	2	33.3	4	33.3	2	100.0
Accompaniment	6	100.0	2	33.3	8	66.7	1	50.0
Rythm	6	100.0	1	16.7	7	58.3	1	50.0
Range	3	50.0	3	50.0	6	50.0	1	50.0
Phrase length	6	100.0	0	0.0	6	50.0	1	50.0
Text interpretation	3	50.0	3	50.0	6	50.0	1	50.0
Articulation	5	83.3	0	0.0	5	41.7	1	50.0
Student	0	0.0	5	83.3	5	41.7	1	50.0
Concepts of vocalization	1	16.7	2	33.3	3	25.0	1	50.0
Performance goals	0	0.0	2	33.3	2	16.7	1	50.0
Tessitura	4	66.7	1	16.7	5	41.7	0	0.0
Registration	2	33.3	2	33.3	4	33.3	0	0.0
Character	2	33.3	0	0.0	2	16.7	0	0.0
Other	2	33.3	0	0.0	2	16.7	0	0.0
Venue	0	0.0	2	33.3	2	16.7	0	0.0
Tempo	1	16.7	0	0.0	1	8.3	0	0.0

APPENDIX K: EVOLUTION OF CRITERIA AND OPTIONS IN THE SONG DATABASE

NOVEMBER 03, 2025

Affiché dans la table	Tout masquer
 Title	
 Composer	
 pdf sharepoint	
 Language	
 Musical Period	
 Genre	
 Range	
 Tessitura	
 Pedagogical description	
 Last modified	
 SP File ID	

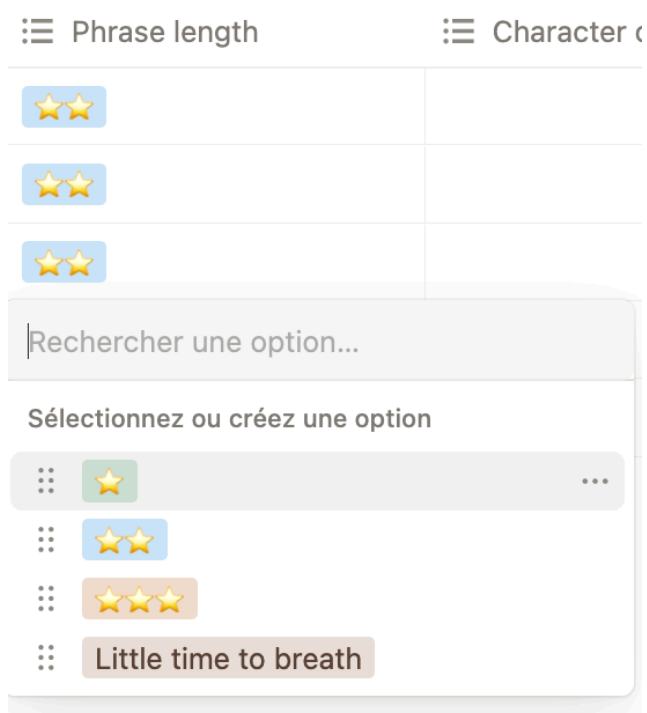
Aa Title
 Composer
 Key
 Language
 Last modified
 Musical Period
 Pedagogical description
 Range
 SP File ID
 pdf sharepoint

NOVEMBER 05, 2025

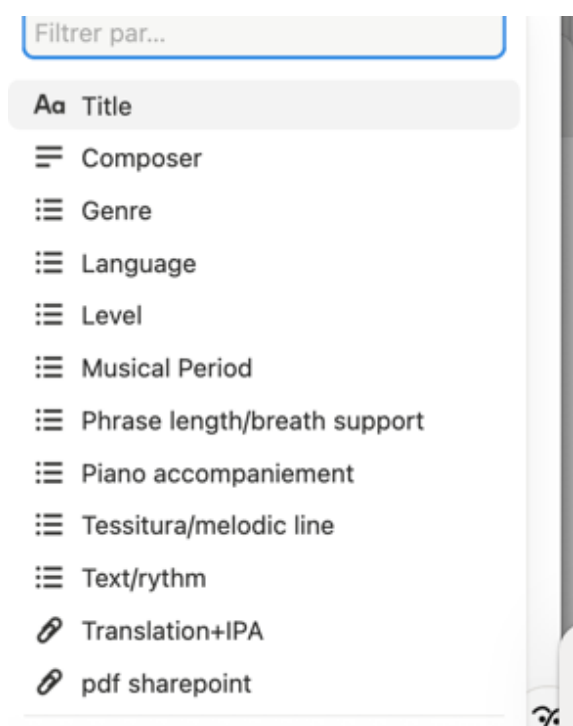
⋮ ≡	SP File ID	👁
⋮ ≡	Composer	👁
⋮ ≡	Language	👁
⋮ ≡	Musical Period	👁
⋮ ≡	Genre	👁
⋮ ≡	Tessitura	👁
⋮ ≡	Range	👁
⋮ ≡	Melodic line	👁
⋮ ≡	Phrase length	👁
⋮ ≡	Character of the piece	👁
⋮ ≡	Accompagnement	👁
⋮ ≡	Level	👁

NOVEMBER 09, 2025

⋮ ≡	Phrase length	⋮ ≡	Character of t
	Moderate phrases		
	Moderate phrases		
	Rechercher une option...		
	Sélectionnez ou créez une option		
⋮	Short phrases	⋮	...
⋮	Moderate phrases		
⋮	Long phrases		
⋮	Little time to breath		



NOVEMBER 11, 2025



- ⋮ Easy rythm ...
- ⋮ Moderately easy rythm
- ⋮ Difficult rythm
- ⋮ Easy comprehension
- ⋮ Moderately easy comprehensi...
- ⋮ Difficult comprehension
- ⋮ Syllabic
- ⋮ Lyric
- ⋮ Rapid enunciation

⋮ Text/rythm  Translation+IP/

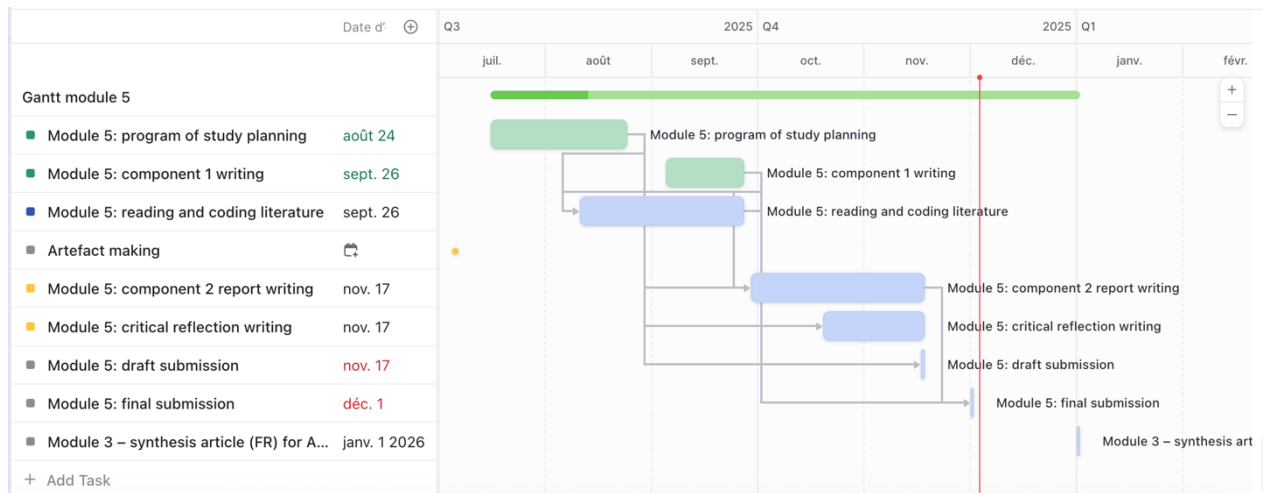
Rechercher une option...

Sélectionnez ou créez une option

- ⋮ Rythm ★ ...
- ⋮ Rythm ★★
- ⋮ Rythm ★★★
- ⋮ Comprehension ★
- ⋮ Comprehension ★★
- ⋮ Comprehension ★★★
- ⋮ Syllabic
- ⋮ Lyric
- ⋮ Rapid enunciation

Corb

APPENDIX L: GANTT CHART



APPENDIX M: REFLECTIVE JOURNAL (EXCERPTS) AND REFLECTIVE TABLE (FULL JOURNAL)

METHODOLOGY AND USE OF CHATGPT

This journal was created using the F5 key on my Mac, which activates the built-in dictation feature to record and automatically transcribe spoken journal entries. The resulting text, generated directly in the Notes app, was initially written in French and then reviewed and translated with ChatGPT. Synthetic entries in the reflective table were discussed with ChatGPT, but the ideas were personal adaptations, rewritten in my own words. I acknowledge ChatGPT here to ensure transparent and ethical use of generative AI.

REFLECTIVE JOURNAL (EXCERPTS)

July 22, 2025

Observation or Trigger

Today was the introductory session. I asked a question about the deductive aspect of the work we will undertake in Module 5 — a process that moves from theory to practice. My question was about whether there might also be an inductive aspect to this work, especially if we reference our own artefact — in other words, if our artefact itself becomes data.

Personal Reflection

This question gave me a new perspective on Module 6, one I hadn't had before — almost like an intuition. My idea of considering repertoire as a key, as a tool for implicit teaching, is a personal one.

Possible Theoretical Link/ **Link with My Artefact**

I haven't read it anywhere, so I imagine that in Module 5, the artefact I will create — of course, grounded in theoretical references, such as the work on repertoire development by Arneson or Nix — will support this idea: that repertoire can be a vector, a means of implicit teaching.

Personal Reflection

It's as if I wanted to create or justify a theory — which might indeed be the aim of Module 6. In any case, I imagine that Module 6 will allow me to work on the question of what defines a teacher, and what qualities are essential. There are already quite a few studies on the topic, but they mostly highlight limitations. There is no real consensus, no standard “training path” for voice teachers. There are suggestions, key topics, but for example, in Module 4, I noticed that the use of imagery, or even emotions, is rarely addressed in vocal pedagogy programs.

This idea of implicit teaching through repertoire also leads to the question of interpretation. I've always had the image of a kaleidoscope in mind.

Possible Theoretical Link/

This metaphor was actually mentioned during a conference at the AFPC, where a speaker used it. I could easily find the reference again, but the truth is I had already thought of it before. An older teacher once told me that no single teacher can cover all aspects of teaching. In short, the ideal teacher doesn't exist. And that idea might well be the conclusion of Module 6.

Personal Reflection

That's probably the direction I'm heading: a kind of quest to become the best teacher I can be, to see how far I can go. Exploring the various facets of this "kaleidoscope" and locating myself within it would no doubt be a meaningful project for Module 6. I don't know yet if it will be possible, but I envision this module as a synthesis, a conclusion — not so much the application of a theory, but more of a confirmation. As if all the data I've collected throughout the modules — and perhaps within Module 6 itself — could lead to a theory. If not a theory valid for all, then at least a more precise formulation of my own teaching paradigm.

This project could then be shared, disseminated, and framed in a more objective way. At the very least, it could provide concrete insights into my personal pedagogical project — the one I would pursue in the public sector if I were to take the French public service exam.

Ultimately, my motivation for this Master's program, which stems from a desire for research, is deeply connected to a need to better understand myself as a teacher — and, above all, to find my place and open new doors. I'm convinced that the work in Module 5, focused on repertoire but also on emotions and interpretation, will open new doors in both my practice as a singer and as a teacher.

Observation or Trigger

What I mean when I talk about the kaleidoscope and the different facets of a teacher is that, for a long time, I held the belief that a teacher who bases their teaching solely on interpretation — and not on technique — is perhaps less effective, more vague, less clear. I had a somewhat negative view of that kind of teacher. But in reality, this may actually be the very direction I'm now drawn to — the path I now feel like exploring, especially after having spent so much time delving into technique.

Personal Reflection

I've come to realize, at least in my own imagination — and perhaps in the collective imagination of voice teachers — that there seems to be a kind of opposition between teachers who base their teaching on interpretation and those who focus on technique. Perhaps this opposition is worth questioning, and maybe, in the end, it's just a mental construct — a product of perception.

July 24, 2025

Observation or Trigger

Translating Module 4 into French allowed me to revisit certain passages in greater depth, particularly the paragraph on implicit teaching through images and the one on explicit instruction for beginners.

Personal Reflection

What struck me most was how closely these themes aligned with the reflections I had previously formulated (July 22). The questions I had raised in my initial reflection — for instance, when should interpretation be introduced in teaching? Can we already discuss it with beginners? — strongly resonated with what I found in this paragraph.

Possible Theoretical Link

I even feel that I could use some of the references mentioned there to enrich my earlier reflection (July 22).

Personal Reflection

I was also struck by the sharp contrast between the positions of the authors cited. Some advocate for a step-by-step, explicit form of instruction right from the beginning stages of learning. Others, on the contrary, recommend a more global approach from the start, grounded in concepts such as external attentional focus and the principle of specificity. The views are quite polarized.

Link with My Artefact (Hypothesis / Intuition)

In writing the paragraph, I seemed to lean slightly more toward the global approach. This leads me to question whether this preference is simply a personal bias or whether it can be objectively justified through the references cited. I have the impression that it is, in fact, a bit of both. This awareness will certainly inform my artifact.

August 5, 2025

 Observation or Trigger

Today is August 5, and I listened to the lesson on the concept of "why." It encouraged us to reflect on our long-term personal goals.

 Personal Reflection

I wrote down: "I want to become the best teacher I can be, working with students at the highest level." I then reread my journal entry from June 22, where I had written something very similar — I described it as a quest to become the best teacher I can be. A kind of journey, almost initiatory in nature.

This time, I also wrote about wanting to develop my knowledge in areas like acoustics, acting, emotional work, and more broadly, my artistic side. That would be, in a way, the mission — how I aim to become the best teacher I can be.

 Link with my artefact

Reflecting on my topic — repertoire and implicit teaching — I realized it's about integrating the use of repertoire in a more intentional and subtle way, to help students reach their full potential.

 Possible Theoretical Link

Outside the "why" session, I also started thinking about the difference between implicit and explicit teaching. It's a central issue, and I'll need to focus on it in my literature review. There's still a lot to clarify about terms like implicit, explicit, guided, structured, or student-led. Should we give clear directions or allow more freedom and exploration? These questions resonate deeply with my own experiences and will likely be addressed through educational theory and pedagogical frameworks.

 Observation or Trigger

As we moved toward the end of the course, we discussed motivation.

 Personal Reflection

I realized that, although I've had excellent teachers, none of them really understood my vocal type, nor did they commit to shaping a specific artistic direction for my voice — or even for their teaching approach with me. Or maybe I just wasn't receptive to highly structured teaching at the time, and the connection didn't last.

So, my topic also touches on the idea of long-term development — that teaching is a process that takes time. The title of Arneson's book, "Developing a Repertoire," really speaks to this idea of progression over time. What do we include in that teaching? What content? How do we build over the long term?

Personal Reflection

There's also a part of me that thrives in research — I enjoy theory, concepts, abstraction. I've developed good skills for training teachers, like I do with MGEN on the speaking voice. Part of me would like to continue down that path, maybe even teach pedagogy itself — though in France there are very few places where that's actually possible.

Still, I realize that while research is rewarding, it sometimes feels like the “easier” path, because it pulls me away from the artistic questions — from that small flame that makes me come alive. A flame I often end up stifling due to lack of self-confidence.

Link with my artefact

That's why I chose this topic on repertoire. For one, it's not an easy subject — it takes time and commitment, and is often neglected or “swept under the rug.” But also because it brings me back to music, to what truly drives me.

Observation or Trigger

I did have another topic idea, one more research-focused: promoting francophone vocal literature, possibly through classification and English translations for the AFPC website.

Personal Reflection

A great project I could pursue later as part of my involvement in the association — if I choose to continue. But in the end, I had a moment of clarity: I'm a musician. Not a librarian or an academic researcher — at least, not first and foremost.

Personal Reflection

To finish, I want to reflect on values. Compared to my journal from June 22, I added something new today: “helping students reach the highest level they can.” That's a core value for me — the belief that everyone can fully realize their potential, and that learning can happen at any age. For me, excellence isn't a level to be achieved, but an attitude — a way of being. I've realized, for example, that my current position at the conservatory in Saint-Étienne-du-Rouvray, where many adult amateurs come mainly for social reasons, doesn't entirely align with my values. I place greater value on excellence, knowledge (both theoretical and practical), and the desire to progress, more than on well-being alone.

Possible Theoretical Link

That may sound contradictory, because my approach to voice teaching is quite holistic — I draw a lot from personal development methods and body-awareness techniques like dance, Alexander Technique, Franklin Method, yoga, etc. But I see now that excellence and well-being aren't mutually exclusive.

Observation or Trigger

That said, I often feel frustrated when organizing pedagogical days for the FPC, where personal development dominates and technical content is lacking. It doesn't meet my expectations.

Possible Theoretical Link

Thanks to the research in Module 4, especially around external focus, I now feel like body-based work has its place — a better one. Not as the center of everything, but as a tool, a means rather than an end.

Link with my artefact

So my upcoming research on emotions, acting, and artistic expression will hopefully reconnect me with something more essential — something that has to do with energy, and well-being not just in the physical sense, but in the emotional and mental sense too — fighting off depression, for example.

Personal Reflection

As for my motivation in choosing this repertoire topic: I've struggled to identify my voice type and the repertoire that suits it — or helps it grow. I've lacked guidance, and sometimes received poor guidance, especially when it came to vocal categories.

The obsession with Fach classification was once overwhelming — but I feel that's shifting, at least in opera houses. From a developmental perspective, it's absurd to pigeonhole singers too early. First, we need to learn how to sing.

Link with my artefact

And the real question is: How? With what repertoire?

August 8, 2025

Observation or Trigger

Before diving into the readings specific to module 5, particularly those concerning repertoire, I wanted to organize my MaxQDA projects and revisit module 3 with the help of ChatGPT.

Personal Reflection

Regarding module 3 and the possibility of writing an article for the singing teacher community—especially for those who participated in the practice-based research—I realized that I already have enough material to move forward without needing to conduct further research. Most importantly, I came to see that the artefact I'm envisioning is directly linked to the themes of module 3. In fact, it represents a combination of the concerns addressed in both module 3 and module 4.

Possible Theoretical Link

Module 3 focused on the transition from adolescent voices to young adult voices—or, more precisely, the shift from a teenage voice to that of a young adult, or from a young adult to a fully mature adult voice. It's a delicate stage where the student may be taking singing lessons, but their vocal practice is still far more rooted in the choral context than in solo performance.

Link with My Artefact (Hypothesis / Intuition)

The artefact I am developing—which will revolve around repertoire designed for this specific vocal population—is also grounded in the reflections from module 4, especially regarding learning processes, and more specifically, implicit learning and teaching. It's about exploring how repertoire can become a powerful tool for implicit vocal pedagogy.

Possible Theoretical Link

This realization highlights the iterative nature of my approach: what seemed like a departure from module 3 toward a new topic (imagery) has actually led me back to modules 3's core questions—now enriched by the insights from module 4. The literature review I completed in module 3, particularly concerning adolescent voices, already provides a strong foundation for this new work.

Observation or Trigger

So I'm about to begin my Module 5 project in my MaxQDA, where I plan to code the articles I'll read for my literature review.

Personal Reflection

I'm currently reflecting on the possibility of importing the codes I developed in Modules 3 and 4, since there is a certain continuity between the modules.

At the same time, I'm concerned that using pre-established codes might freeze or limit my thinking, by imposing a framework too early on.

Possible Theoretical Link

So I'm facing a dilemma: whether to reuse the work I've already done, or to allow new codes to emerge more intuitively as I read.

Personal Reflection

I haven't made a final decision yet, but I may opt for a hybrid approach — trying to document my choices and their evolution through memo-writing as I go through the readings and coding process.

August 22, 2025

 Observation or Trigger

Today I had a meeting with my tutor, Joshua, to discuss the progress of my project.

 Link with My Artefact

We covered several topics, including who this artefact is for. I clarified that it is primarily for me: a tool to help me systematically classify the repertoire I assign to students.

 Observation or Trigger

He asked an interesting question—what are the drawbacks of not having such a tool?

 Personal Reflection

Following that discussion, I realized that not having a more systematic approach to the repertoire places a heavy burden on memory and on constantly having to search for new material. It also gives a lot of weight to intuition and, at times, to the randomness of whatever I've just come across.

By nature, I love learning and discovering new things and avoiding routine, so I tend to assign repertoire that I look up for the occasion, or else recycle pieces I know well and remember—again, a lot of pressure on memory and on constant searching.

Are there other drawbacks? Certainly.

 Link with My Artefact

With a more systematic way of analysing and classifying repertoire, there might be a better alignment between what I assign to students and my pedagogical goals—whether those goals are made explicit or not.

 Personal Reflection

I also realised during this discussion that it would be important to provide context. I've already mentioned some in this journal—the particular sociocultural context of the school in Bondy at Maîtrise de Radio France—but it would help to add general context about specialised music education in France. During Module 3, which involved practice-based research, explaining certain contextual elements to an English-speaking audience was a bit difficult.

Perhaps I could simply state that there is no official syllabus in arts education; it depends on each institution's project and on each teacher's project.

Possible Theoretical Link

At Radio France we are in the process of aligning our learning objectives, but even that is not yet fully defined on paper. Further professional development of this project could include comparing the Maîtrise de Radio-France song list with the curriculum requirements.

This project-based system—as opposed to the program-based approach used in general education—places a great deal of importance on the teacher and the teacher’s project. It increases our responsibility and puts pressure on us, but it also cultivates a habit of reflection through what we call the teacher’s project, which we are asked to formalise for competitive examinations. For me, this corresponds to what the anglophone literature might call a teaching paradigm. This expectation shapes specialized music education and makes the field less uniform—perhaps more fragmented—than in some countries.

Link with My Artefact

In this context, having a more systematic tool with objective criteria could be very useful—even if, as I’ve already said, I naturally tend toward a more intuitive mode of teaching.

Personal Reflection

I feel a certain resistance to the systematic, the “objective.” This reflective journal is an opportunity to point out that resistance and to show how it may stem from personal biases.

So even though I come from a pragmatic perspective—I believe in an objective reality but have a rather personal way of approaching it—and even though I’m not opposed to positivist, quantitative research, it isn’t what I naturally gravitate toward.

Link with My Artefact

Precisely for that reason, this artefact will push me a little out of my comfort zone and will likely yield something fruitful.

Personal Reflection

I know this module is not field research—there is no data collection, etc.—but its practical side reminds me a bit of Module 3 and makes me want to refer to things I know and to use terminology that may not be entirely appropriate. Even though the repertoire I have already explored—the existing repertoire on which I will base this artefact—is not, strictly speaking, data I have collected, the fact of working through a rubric that is quantified with numbers is very much akin to quantitative research.

Link with My Artefact / **Personal Reflection**

Likewise, the artefact is addressed to myself but could also serve as inspiration for other teachers without being intended to be generalised; it also makes me think of a case study. So I know I need to be careful not to confuse the concrete creation of an artefact with field research—even if this feels like a small, mini-research process based on my reading about existing repertoire-classification systems, using material that I will ultimately make my own and transform until it truly fits my needs, and then my needs for communicating with colleagues and, potentially, with students in the form of a list—especially for pieces I will assign for independent work.

September 05, 2025

Observation or Trigger

Today I looked at the Forscore app to see how it works and what classification system it uses, and I felt that Forscore looks a lot like the artefact I want to build.

Personal Reflection / **Link with My Artefact**

That threw me into doubt, and I talked it through with ChatGPT, who reassured me that my artefact can be much more than simply filling tags in an existing app, because it will carry a genuinely pedagogical lens and a clear intention: to create a tool specifically useful for voice teachers that also supports decision-making when choosing repertoire.

Obviously, this means digging into certain ideas so they truly come from me and not from ChatGPT. In particular, on my own I came across the notion of metadata thanks to my exploration of ForScore, and I realized that, to create my artefact, I need a much stronger grasp of metadata: to build my knowledge so I can use it effectively—both for classification and for decision support in repertoire selection—first for myself and perhaps later to share with colleagues.

Possible Theoretical Link

From a methodological standpoint, I asked ChatGPT for peer-reviewed references on metadata that I could read, and I've already downloaded one, which will give sharper focus to my methodology.

Link with My Artefact

I would also like my artefact to include concrete examples of repertoire assigned to students, with a way to evaluate them. For example, on a given date, I assigned a particular piece to a particular student with a stated pedagogical objective (whether explicit or not for the student). Then: the student performed the piece in a given context—how was the performance, and

was the objective achieved? We can imagine that if a given piece is assigned several times for the same objective and it consistently works, then that piece is truly well-suited to that specific technical aspect.

Link with My Artefact

Well, if I end up adding this evaluative component to my artefact, I'll probably leave it blank for now, because the tool isn't meant to be tested immediately. That kind of fieldwork would fit better in Module 6. Still, I can anticipate the feature and include it in the artefact without making it the central element.

September 19, 2025

Observation or Trigger

I'm currently reading Latta's thesis (2012), where he discusses several pedagogical models.

Personal Reflection

This has me questioning how we treat repertoire as a pedagogical tool. Do we see it as prescriptive—i.e., a student has a specific default we need to correct, so we choose a corresponding tool or type of repertoire (for example, if the student lacks legato, we select a piece that develops it)? Or do we understand repertoire more constructively—as a step toward building concepts and technique, not necessarily through remediation, but through systematic construction?

Possible Theoretical Link

I believe I first encountered this second idea in Claudia Friedlander's work: she argues that one can "build" the voice by methodically addressing all components of technique in a systematic way, rather than reacting to problems or "faults." This raises a fundamental question about methods and curricula: the tension between a standardised, methodical progression and the individuality of each student—adapting to their particular challenges, strengths, and needs.

Link with My Artefact /

Relating this to the repertoire list I compiled from pieces assigned at the Maîtrise de Radio-France, I notice that certain works appear at multiple grades. This may reflect adaptation to specific students or the pursuit of particular pedagogical aims. In other words, a given piece is not necessarily representative of a single level, since it can recur across different grades.

Personal Reflection

This highlights the tension between rating each piece at a fixed level within a curriculum and the real spread of students' levels within the same grade—and, more broadly, the disparities between students due to the unique characteristics of each voice and body, and the fact that some are simply more at ease with singing than others.

Observation or Trigger

Writing this note from memory across my readings (without precise citations): a progression can run from easier to more difficult—that's the obvious model—but for beginners, there's also the principle of decomposing concepts and fundamental skills. This leans more toward direct instruction than indirect or holistic approaches. From sport comes the idea of moving from general to specific movement patterns. For example, breath and posture are often taught first, not only because they're visible but because of these sport-derived principles. I believe Nix discusses this: it's like warming up the large muscle groups before working the smaller ones.

Personal Reflection

Logical progression can be described with different angles (easy/ difficult; breaking up the parts/ teaching the whole; ordering of technical skills according to sports science or motor learning theory

September 24, 2025

Observation or Trigger

I'm writing in this journal to clarify my ideas and help myself with both organization and sharpening my thinking, especially around my main study topic. This morning, I reviewed my Gantt chart and finalized the dates in ClickUp, because I had only a Numbers document and a lot of things had been erased. So, I had to rework the Gantt; for now, it's just the broad strokes without subtasks, but I'll be able to add them.

Personal Reflection

Doing this showed me I need to recenter my activity because I'm already behind what I'd planned, and that's essential for Module 5, and also given that I requested reduced hours and am working part-time to improve my time management.

Since adopting this new rhythm, I really feel the need to go deeper and slow down. Paradoxically, I spend a lot of time thinking before doing things—but when I do them, I usually do them very, very fast. So, there's something about my sense of time that needs revisiting, or at least in relation to—let's say it—my difference, or rather my high potential. In

any case, I have a strong tendency to think, plan, and theorize, but I struggle with taking action. I think this is a period when I can take advantage of the time I have to carry things further and maybe resolve this procrastination—this difficulty initiating action—and perhaps some perfectionism, especially in relation to the body.

I think returning to the Alexander Technique could really help, as well as fascia work. Even the modern dance I've started—in short, having a physical practice—of course, for health and well-being, but also to do things with more awareness, concretely in the body, with less haste. It may sound paradoxical, given how much I think and wait before acting.

That's the little "organization" chapter. I ultimately decided not to submit the assignment for the Acting course. I'd already made the decision regarding Public Speaking, but I truly feel the need to refocus and not scatter myself, precisely so I can meet deadlines. That said, I've left two items on my Gantt: the public presentation linked to Module 4—because I committed to it and it's part of my work—and the French write-up for Module 3, which is also a moral commitment. It also takes up mental space, and I want to close that chapter. I've set myself the goal of finishing it in 2025. The path is much clearer now: I know I need to write component one of the assignment, which will mean clarifying my aims and objectives, my topic, learning outcomes, etc., and that will help me move into action.

Link with My Artefact

As for the topic itself, I've determined it's a tool I'm creating for myself, but one that could extend to my workplace—especially for team-teaching, to share with other voice teachers—and it could also become a tool for students' independent work, by creating a corpus or repertoire of pieces suitable for autonomous study.

Personal Reflection

What's still unclear is the link with Module 4. I realize the topic may be shifting from "repertoire as an implicit teaching tool" toward "repertoire as a teaching tool," full stop.

Possible Theoretical Link/ **Personal Reflection**

After reading Latta's thesis, I think it's not essential whether we make the objectives explicit for students or not; that can be a case-by-case decision, at the teacher's discretion, depending on their approach.

Possible Theoretical Link

I'm still seeking to define my teaching approach better. Regarding external vs. internal focus, I sense some porosity: perhaps Wulf's studies—though really important—don't account for the body as both an internal focus and also an external one, and for the possibility of multiple

simultaneous foci, inside and outside. These are questions to explore, maybe in Module 6, if Module 6 is indeed meant to help me refine my pedagogical project—my teaching paradigm—and reflect on teaching paradigms.

Possible Theoretical Link/ Personal Reflection

So, after reading Latta's thesis, my reflection is shifting toward the role of repertoire as a pedagogical tool—one that can be given a more or less central role. I recall, but I would need to research deeper on that to find references, that in traditional *bel canto* teaching in Italy, students could spend years singing only exercises, whereas now we've gone somewhat to the opposite extreme: jumping straight into repertoire as beginners. Yet any piece, even a beginner one, contains all the fundamental parameters of singing and levels of difficulty that you won't find in exercises. So perhaps the real topic is the relationship between technique and repertoire.

In my work context at the Maison de la Radio, the solo-singing track is somewhat modeled on choral practice, with a great many concert productions. The idea is that students sing several pieces over the year—a fairly substantial number—under the assumption that fundamental notions are revisited with each piece. This really echoes spiral learning—exactly the spirit our curriculum was designed in. Bound to this system, I think reflecting on repertoire and how it functions as a pedagogical tool is fundamental, since we don't have the luxury of spending lots of time on exercises or even staying on the same piece—though one could imagine a curriculum where that's the case.

Possible Theoretical Link/ Personal Reflection

I can integrate an earlier line of thought: linking vocal exercises and repertoire through text-based vocal exercises (there aren't that many, but I had searched and could find the references again). There's Vaccai, of course, but also Marchesi and Sieber, and all the exercises one can do in lessons with text.

Personal Reflection

The idea here is to invert the problem: how can repertoire support technique? I think what I'm seeking is to refine my use of repertoire through this reflection and through the tool I'm creating, and to evaluate its place in my teaching paradigm and work environment. This includes reflection on text, on vocalizing without text—what we might call “primary sounds,” whether sirens, laughter, etc.—and how this primary, expressive side can be translated into singing and repertoire despite language. Perhaps that's also what I'll explore in Module 6, along with research on primary sounds, emotions, and the ultimate purpose of singing—why we do it. I'm already getting ahead of myself.

October 04, 2025

Observation or Trigger

I'm currently reading Rock (2005), which frames "healthy" vocal technique as the absence of faults and the teacher's correction of "errors." This logic appears to follow a medical model, where a diagnosis is made, problems are identified, and errors are corrected.

Possible Theoretical Link

In Maxqda, I created a code called "deficit model." I found this expression explicitly in a video short course by Jeanne Goffi-Fynn on student-centered pedagogy. I utilized the university's transcription tool and, with the assistance of ChatGPT, structured the ideas and produced a clean transcript. I'm recording this here to justify my methodology and the use of this source, because in her 2024 article, Goffi-Fynn does not use exactly this expression.

Personal Reflection

As for my position regarding this type of pedagogy, I recognise that there is another way of proceeding. I first became aware of it through a video by Claudia Friedlander, and I believe this is not the first time I have mentioned it in this journal, which suggests it is an important topic for me. The question, then, is whether there is another way of seeing things—a more positive way of building the instrument, and a way of giving positive feedback that starts from what works. I am not yet fully decided.

Possible Theoretical Link

To be precise, I think (from memory) that in Nix's article—and this should be verified—he speaks about singers' restrictions, which returns us, to some extent, to the language of faults, or else to physical characteristics that differ from one singer to another.

Personal Reflection

In any case, if one wishes to optimise the instrument, one will try to change certain physical characteristics. Should we call these faults, or rather describe an instrument or functions that are not yet optimal, without using the term "fault"?

This is the very beginning of a reflection, and I do not yet have a definitive position regarding my own approach.

October 30, 2025

Observation or Trigger

At the Maîtrise de Radio-France (Bondy site), we're trying to implement a new "autonomy" module. We've noticed that even when students have time to work on site, they often don't, because they're not motivated; the assignment typically comes from teachers, and although students are supposed to do what they're told, they often don't follow through. We therefore want to set up a module where they prepare pieces independently, in practice rooms with a piano, and choose their repertoire from a list we'll provide—while also being free to go beyond the list if they're curious. I had tried asking them to complete reflective sheets during these autonomy periods, but because they are not used to being engaged individually in this way, the results were limited.

Personal Reflection

Within choir settings such as Maîtrise de Radio-France, students are largely shaped by collective practices in which the individual serves the group. They are used to a highly hierarchical context where they do what the conductor asks—there may be moments of dialogue, but, schematically, it's a top-down, master–apprentice model. What we ask of them in voice lessons and other disciplines is quite different: this is group pedagogy, not merely collective practice. Our small groups are meant to serve the individual, and we ask for much greater personal engagement—demonstrating individual development, taking charge of one's learning, and building autonomy. Given that they spend so many hours in collective practice, it's not surprising that the autonomy module hasn't yet worked as intended. Nevertheless, with the teaching team, we want to launch this initiative.

Link with My Artefact

I have created a document that I could include in my appendices; in any case, I will discuss with my tutor today how to integrate and highlight this reflection within my research and artefact. This is a direct application of my artefact, which should start in November. I'm not at all ready with the repertoire list yet; I also need to follow up with colleagues so we can build it collectively. I committed to this because it connects to my research, and it also raises the question of rubrics and a grading system for pieces—assigning levels, criteria, etc.

Personal Reflection

I see strong potential to align these criteria with our learning objectives and curriculum. Such rubrics could serve both to evaluate repertoire and to assess students using the same framework—for example, for term grades or exam evaluations.

Possible Theoretical Link /

I have an example of a NATS resource (2023) that uses this kind of rubric, and the tools seem quite interchangeable.

November 3, 2025

Observation or Trigger

I'm working on my appendices, in particular a comparative table of the selection criteria used in the different rubrics, but also the selection criteria proposed by authors who have not necessarily developed rubrics in the strict sense.

Link with My Artefact

This comparison—which I will later turn into statistics—will help me choose my own criteria for the database of my artefact. I need to account for practical constraints: not having too many criteria, so the database remains usable, and I actually have time to fill them in. That's an important aspect.

I should also take into account the characteristics of the adolescent and young adult voice and the singer's personality and therefore create a tool that balances the analysis of the score itself (what I've identified in the literature as the "topography") with the characteristics of the student and their artistic personality.

Personal Reflection

Of course, one could almost create a dedicated rubric to evaluate the student—I think I've mentioned this already. That would be a possible extension of the project. Nevertheless, there may be a way to integrate into the database elements that help match repertoire and artistic personality—in other words, to balance objective data (e.g., the technical parameters I want to target) with data that are often more subjective, when we say "I can really see this student singing that—it would suit them," without necessarily analyzing where that intuition comes from. Often pieces simply come to mind for a given student. That is the subjective and intuitive side of the process, and why not, within the rubric, encourage and even prompt that intuitive work.

Link with My Artefact / Methodology

Methodologically, I'm at a hinge point: this classification work is still in the theoretical phase, yet it is also the work that will determine the creation of the database. The boundary is a bit blurry—I am already experimenting and creating, because I have the raw material (the criteria) and I've begun comparing, grouping, quantifying—in short, working the material to shape what will become my own criteria. In that sense, I'm already creating the artefact, as

will be evident in how I present the data: not merely as raw lists, but in multiple forms designed to prompt the emergence of a personal set of choices.

Observation or Trigger

I'm working on selection criteria and on comparing different authors, and I realized I had somewhat arbitrarily decided to collapse tessitura and registration. My reasoning was that if we consider registration, we are necessarily aware of tessitura—so I treated registration as a consequence of thinking about tessitura.

Methodology

But I now see this was a personal interpretation—a bias—and that if authors explicitly write “registration” (or, in French, *registre*), they may mean something different. I'm going to revise my categories to distinguish tessitura and registration properly.

Link with My Artefact / **Possible Theoretical Link**

The statistics from the tables yielded very interesting results. I think combining rubric-based views with broader perspectives that include the student profile produces strong outcomes.

I'll use these results across the twelve authors, while giving special weight to Hopkin and Grønborg, who specifically address young voices. They share three criteria in common, and I believe I can corroborate these with the other findings and draw on them for my own framework.

Possible Theoretical Link / **Personal Reflection** / **Link with My Artefact**

In short, there are two contrasting perspectives on young singers: Hopkin's rubric focuses almost exclusively on the score itself, whereas Grønborg offers very few score-related criteria and many more that concern the student and their personality. At first glance, these approaches seem opposed, but the aim of my artefact is precisely to combine them.

Personal Reflection

I find that these criteria—Range, Melodic line, Style—really resonate with my everyday practice with young voices. For instance, “style” is an obvious screen: we wouldn't assign Verdi to adolescents in the midst of voice change.

Link with My Artefact

Just below the very top, other highly recurrent criteria are also compelling:

Accompaniment (7/12), Melodic line, Text interpretation

Phrase length, Rythm, Range (6/12)

Among these, I will definitely keep “Text interpretation” and “Phrase length” as core criteria.

Next in the list, we also see Tessitura, Language, Style, Student. From this group, I will certainly retain “Language”, and I want to decide how to include the student factor in the decision process—either within the same rubric or as a separate lens.

Link with My Artefact

Musical style, Language, Text interpretation, Range, Melodic line, Phrase length, Accompaniment, Rhythm : I noted all these criteria and crossed out Rhythm, because it doesn’t seem decisive for us to label rhythm as easy or difficult—perhaps because our students are well trained in solfège.

Personal Reflection

When I reread the list and try to absorb whether it’s sufficient to help me choose a piece, I want to add the character of the piece. That could sit alongside rhythm: rather than treating rhythm purely as simple/complex, I’d keep a broader notion of rhythmic character.

In practice, this would give me several “entry points” that align with the student’s profile: language choice, musical style, text choice, melodic contour, and the piece’s character (including rhythm/tempo/feel). Taken together, rhythm–tempo–character would form one cluster. I think this would let me choose repertoire in a way that more fully accounts for the individual student.

Observation or Trigger

And I notice that in Notion, I’ve already included a criterion for musical period, and I realize that’s not quite the same thing as musical style.

Personal Reflection

Basically, I’m wondering: for period we might list Medieval, Renaissance, Classical, Romantic, Contemporary, etc. But if we talk about style, that could even mean form/genre—opera, mélodie/art song, oratorio, etc. In the end, we need both, so should I add a separate criterion?

November 12, 2025

Link with My Artefact/

Yesterday I reworked my artefact to make it more practical—grouping criteria so they’re not all listed in a long line that would be discouraging to fill out. I’ve arrived at a much tighter version. I still need to refine it a bit to ensure that, when several boxes are checked, all the

properties remain visible. I removed criteria that weren't precise enough (such as "characteristics of the piece") and redistributed those aspects under broader themes.

In short, there are three main categories that reflect actual teaching practice: the voice (vocal gesture), breath, expression/music, and text—in other words, three categories. Within these, we cover the melodic line and tessitura (everything related to vocal production), phrase length, breath management, dynamics, and then text work—especially the piece's character as suggested by the choice of words.

To make the database truly reflect practice, I tightened the criteria and prioritized ones that are inspiring. Even though I'm still leaning toward a musical "topography," it's not about counting points in a rigid way; rather, the star system gives a quick visual sense of level across different categories. I also take into account the student and circumstances—their goals—by providing detailed notes on each piece and practical elements that help with selection, such as the text and its translation. Adding translations is a practical choice: there's no article proving it's essential, but it's common sense and matches real practice; plus, I have many scattered translations I plan to retrieve and organize.

✅ Evaluation I find that the color-coding of properties and the star ratings are engaging, and even the simple labels are clear. For example, with "sustained singing," you can immediately sense a lyrical, flowing quality. Other words are also evocative, such as "spirited singing", "lyric" etc. One could argue they should be defined, and I will do that in the user guide. At the same time, their evocative nature gives teachers an inviting entry point. It makes you want to fill in the table more than if it were too dry. It's more inspiring and can absolutely combine rigor, objectivity, and intuition.

Novembre 15, 2025

Personal Reflection

As I finish the section on procedural learning and on how I created the artefact, I realize how much my journal is helping me analyze this process and become aware of certain biases that might have remained unconscious without it.

Link with My Artefact

For example, it helped me better understand how I chose the criteria, initially giving some preference to the table and references on young voices, and how the combined table later became predominant. I wouldn't have been fully aware of that shift if I hadn't written it down.

The journal also helped me with other elements, such as rhythm: it allowed me to see how my thinking about this criterion evolved, from my first ideas to where it finally sits in the

artefact. The same applies to the treatment of text, which I had somewhat neglected in my early criteria, even though, in relation to matching repertoire to students' personalities, the text and its comprehensibility are absolutely essential. This led me to add a column for translation and IPA transcription.

The artefact is beginning to take shape and feel more coherent, and I am becoming aware of the way it has been constructed from many interacting elements in a non-linear way. This question of order and sequence has come up quite often in the journal, whether in relation to vocal technique or to Nelson's model. It is becoming increasingly clear that my artefact follows a cyclical rather than linear movement, one that resembles a hermeneutic process. What I find interesting is that I did not impose this model from the outset; instead, I discovered it gradually.

Personal Reflection

Well, it's quite striking: on 8 August I had already written about the possibility of using hermeneutics as a methodology for this module. I was noticing the iterative nature of my approach, and the way this module draws on earlier work: Module 3 on the transition between young voices and the lyric voice, Module 4 on imagery and different teaching styles. At that point, I still wasn't mentioning Module 1 on motivation or the formative assignment on practice, even though they later became very present in my theoretical section. It now feels as if the literature review itself unfolded iteratively across the different modules and gradually sedimented into my pedagogical practice, which in turn informed the artefact, creating constant back-and-forth movement with the theoretical component.

November 19, 2025

Personal Reflection/ Link with My Artefact

The database reflects what I set out to do: a blend of objective analysis of the pieces and a flexible tool that allows teachers to use it in a fluid way, while keeping an intuitive dimension and the need to adapt repertoire to each student. In the end, it preserves both aspects – the more objective side and the more intuitive one – which corresponds to my pragmatic view of teaching. It also reflects my wish to move further towards the objective side that I felt was missing, so that I could juggle several approaches and move towards a more multimodal way of teaching. In that sense, the tool mirrors what I wanted to achieve and balances my pedagogy quite well.

At the same time, it is limited. Even though I tried to introduce properties – or rather sub-properties – that are suggestive and give a sense of the character of each piece, and even though I added translations, so as to offer as many characteristics as possible to help

connect a specific student with a specific song, the result remains imperfect. To go further, I would need to design a rubric for each student, with a criterion-by-criterion evaluation, and then compare that student profile with the database. That would be another piece of work. I could also imagine adding a column for the theme or subject of the song (even if the title sometimes suggests it), but I have decided not to do that. At some point, the artefact and the database have to remain as they are, with their imperfections. It is a bit like preparing a concert, then performing it: it is never perfect. If I want to evaluate it – which is what I am doing now – I prefer to “freeze” the artefact and treat it as a snapshot in time, which allows me to move out of the constant cycle of modifying and creating, and into a different kind of learning: self-evaluation. In this final phase of Module 5, I feel the need for this pause, this still image.

Since I still believe the underlying idea is valid, I have decided to use the existing tool to add this missing element in the comments. When I open a page, I can see all the characteristics of the piece and I can add a comment, which may be the place where the connection between the student, the performance, the piece, and its topography is made. For example, I might write “interesting piece to open a recital,” “good piece for an encore,” “useful for helping a student externalise the voice,” or “song with strong interpretive potential,” etc.

One last thing: this final entry in my journal will feed directly into my evaluative section. In a way, my journal and my critical evaluation are starting to merge, as if I had reached a saturation point in the journal. So I am now solemnly deciding to put a full stop to it, and everything I write from this point on will belong either to the evaluative section or to my reflective writing more broadly. There is a bit of emotion in this decision, and also a real desire to express how helpful it has been to speak my thoughts out loud in my mother tongue, and then to translate them. This process has been very liberating and genuinely enjoyable, and it has opened up new perspectives for creating other journals on other topics. It has been deeply inspiring.

REFLECTIVE TABLE OF THE ENTIRE JOURNAL

 Date	Observation / Question / Note	Link to Artefact / Component 2 Justification	Reflection-in/on-action/ anticipatory reflection
July 22, 2025	What is the role of dynamics (piano, forte, etc.) in the construction of a voice? Can introducing them too early interfere with vocal technique?	Challenges the assumption that interpretation must come after technique; may support artefact design that includes early emotional/expressive work.	anticipatory reflection
	How can the qualities of primal sound be integrated into teaching through repertoire? What kind of repertoire enables this? How does language affect it? Is Italian language better because of the vowels? Is it better to sing in a native language? Cf. Bozeman ("language is the problem; emotions are the solution")	Explores repertoire selection and design that supports embodied vocal expression beyond linguistic and stylistic constraints.	anticipatory reflection
July 24, 2025	Translating Module 4 highlighted the contrast between explicit and global teaching approaches. I noticed my own inclination toward the global approach, which emphasizes interpretation and external attentional focus, even for beginners. This makes me question how this preference will influence my choice of repertoire. How compatible is a global approach with Arneson's developmental repertoire, which	This reflection will directly shape my artefact by pushing me to carefully balance intuitive, holistic learning with structured technical skill development. It also raises the question of how my artefact can accommodate pedagogues with different teaching paradigms.	Anticipatory reflection — I am becoming aware of a personal bias toward holistic, interpretive teaching. I anticipate challenges in integrating this with skill-based frameworks like Arneson's.

	focuses on isolated skills? I anticipate a tension here.		
August 5, 2025	Realized I want to become the best teacher I can be — a long-term, evolving goal. Noticed the tension between my passion for research and my artistic self.	Supports the choice of repertoire as the central topic of Component 2. The topic reconnects me with my identity as a musician, not just a researcher. It's a way to explore technical, pedagogical and artistic aspects in depth.	<i>Reflection-on-action:</i> Looking back at previous experiences and past journal entries, I better understand my motivations and core values. Also anticipatory, as it helps define long-term direction for the project.
August 8, 2025	Revisiting module 3 led me to realize that my envisioned artefact naturally bridges the concerns of module 3 (vocal transition from adolescent to adult voice, choral vs. solo identity) and module 4 (implicit teaching).	Reinforces that the artefact — repertoire for adolescent/young adult transitioning voices — sits at the intersection of implicit pedagogical strategies (Module 4) and the specific challenges of the developing voice (Module 3). Existing literature review from previous modules and experience already provide a strong base for my artefact.	reflection-on-action
	Realization of cross-module and iterative approach between modules 3, 4, and 5	This will certainly inform my choice of methodology with hermeneutic approach being a possible choice (cf. Boell, 2014)	anticipatory reflection
	Dilemma regarding whether to import pre-existing codes from	Informs the methodological	anticipatory reflection

	Modules 3 and 4 into the Module 5 literature review coding. This raises questions about deductive (top-down) vs. inductive (bottom-up) coding, and how much prior conceptual framing to apply to new material. Considering a hybrid approach supported by memo-writing.	transparency of the artefact: justifying whether the coding strategy is theory-driven, data-driven, or mixed. Supports methodology and reflexive practice.	
August 11, 2025	Lecture clarified how to structure Component 1. I'll probably start from best-practice influences (Arneson, Nix) as an entry point into motor-learning theory.	Grounds Component 2 in practice-led rationale before theorizing, even though practice and theory are intertwined	Anticipatory reflection
	Gap spotted in French literature on repertoire for young/transitioning solo singers (sources dated or choral-focused). Plan to verify with more recent publications.	Justifies the artefact's contribution and a targeted search strategy (French + recent international work) for the literature review.	Reflection-on-action → anticipatory
	Gantt chart omitted artefact making; aims/objectives were implicit. I need to make them explicit (cf. Nelson) while leaving room for the unexpected (diffraction).	Update project plan, including artefact making; write explicit aims and objectives; adopt a flexible/iterative approach using diffraction to accommodate emergent insights.	Reflection-on-action with anticipatory adjustments
August 12, 2025	Decision to be more selective in the choice of articles, based on relevance to topic and to make a more strategic use of Maxqda (learning from Module 4 overload).	Give credibility to my research, especially the literature review, by being more systematic in the literature selection	Reflection-on-action → anticipatory reflection
August 17, 2025	Method refined for literature review (start with the newest sources, code main concepts,	Keep coding lean, consistent, and traceable for Component 2	reflection-in-action

	reserve red for “discussion flags”)		
	Bondy cohort: strong sociocultural diversity and wide level spread	Create an objective benchmark rubric to compare assigned year vs. rubric level across the Bondy repertoire. Is it my artefact, or part of it?	anticipatory reflection/ Reflection-on-action (on Bondy experience)
August 18, 2025	Though a five-level, criteria-based rubric offers objectivity, repertoire choice (as implicit teaching) still relies on teacher’s intuition and student responses. Tension between objectivity and intuition.	I’m not convinced a numeric rating can guide repertoire selection (doubts). Need to reflect further on a methodology, coherent with my beliefs and suited to my purposes.	anticipatory reflection/ Reflection-on-action (on my reading)
August 22, 2025	Met with tutor (Joshua) about project progress; clarified audience/purpose.	Artefact is primarily for me: a practical tool to systematically classify repertoire I assign to students.	Reflection-on-action (missing a personal classification system)/ anticipatory reflection (anticipating an artefact that can be shared with colleagues or students (e.g., lists for independent practice)
	What are the drawbacks of not having such a tool?	Selection depends on memory, constant searching of new repertoire, and intuition	Reflection on action/ anticipatory reflection (anticipate reduced cognitive load and more consistent

		Selection might lack coherence with pedagogical goals	choices once the artefact is created)
	Reflection on context: specialized music education in France is project-based (no single official syllabus); Radio France learning outcomes for voice lessons are still under discussion.	Need for a systematic yet flexible tool with objective criteria to navigate institutional variability and make my intentions explicit, even though I notice resistance to objectivity and systematism (acknowledging bias)	anticipatory reflection (anticipate fruitful result from moving away from my comfort zone)
September 05, 2025	ForScore looks like my planned artefact → moment of doubt. Clarified that my artefact's added value will come from a pedagogical lens that supports repertoire decisions (beyond tagging).	Artefact will be more than a library, but will also provide criteria for repertoire selection	Reflection-on-action (after exploring ForScore)/ anticipatory reflection on implications for artefact
	Plan to include real assignments (piece, date, student, aim, context, outcome) to see what consistently works.	Could serve as evidence for effectiveness of repertoire in developing technical skills, if a piece repeatedly meets the same learning outcomes. Leaving it blank to not anticipate practice led research (mod 6).	Anticipatory reflection
September 19, 2025	Reading Latta (2012) raised a core question: should repertoire follow a fixed progression (systematic teaching; cf. Friedlander; Ragan) or be adapted to each student's needs	Create an adaptable artefact that supports both modes: sort pieces by level/grade and add clear criteria (purpose: constructive vs. remedial;	Reflection on action (repertoire list= beginning of drafting an artefact)/ anticipatory

	and limitations (constructive vs. remedial)? The Maîtrise list shows the same piece across grades, suggesting non-systematic, student-led choices	focus on technical skills; baseline vs. adapted path) to justify selections for individual students.	reflection (purpose of artefact)
September 19, 2025	What is progression? No single approach	Linear logical progression axis from easy to hard), instruction mode breaking up the parts versus teaching the whole (direct vs holistic); teaching skills in a specific order (according to motor learning principles/ sports science)	Anticipatory: artefact that matches different approaches
September 20, 2025	Latta's three-dimensional model raises question of voice classification for young voices	Clarifies my artefact: different classifications for art songs and arias	Reflection-in-action
September 21, 2025	Enrolled in two short courses but chose not to pursue certification	Focus on module 5/ recenter around deeper centers of interest (bodywork, danse, singing)	Reflection-on-action/ reflection-in-action
	Curiosity about combining internal/proprioceptive work with external focus of attention (Wulf), expression, and musical intention.	Need for a more systematic yet holistic approach—spiral/organic organization with repertoire as the central teaching tool (cf. Latta) appealing	Reflection-in-action/ anticipatory reflection
September 24, 2025	Recognizing time management challenges through Gantt chart work	Get started on component 1/refine topic	Reflection-in-action/reflection-on-action

	Shift focus from “implicit teaching via repertoire” to “repertoire as core teaching tool.” Explore the connection between technique and repertoire, examine primal sound versus language	New iteration of topic needed. Shift lens from micro (repertoire) to macro (technique and repertoire/sounds and speech/ music and text)	Reflection-in-action
October 04, 2025	Rock (2005) frames “healthy” technique as absence of faults. Created MaxQDA code “deficit model” after Goffi-Fynn short course (2025)	Comp. 2: methodological transparency—justifies coding decisions and source use (transcription + synthesis).	Reflection-on-action (diversification of resources)/ anticipatory reflection (on methodology section writing)
	Considering the 'deficit model' versus strength-based approach, as well as the importance of positive feedback and language choices. Unsure if the “deficit model” can or should be entirely avoided.	Create artefact that allows both for corrective approach or motor skill building approach	Reflection-in-action
October 05, 2025	Lauricella (via Nix, Arneson): repertoire choice is central. Useful per-piece fields: title, composer, period, key, range, pedagogical note, anthology (language missing in per-piece tables). Organizes by composer/language/period in appendix.	Helpful to reflect on selection criteria and justify meta choices in Comp. 2. Compare Lauricella's repertoire with the Maîtrise repertoire list to help create a repertoire collection in the artefact.	Reflection-in-action
October 06, 2025	Consolidate all Module 5 work into Notion if possible, to prevent it from being scattered (MaxQDA, ClickUp, Module 5	Build the artefact directly in Notion; link SharePoint so it's usable day-to-day; explain this tooling choice in Comp. 2.	Reflection-in-action/reflection-on-action

	journal, short courses' transcription and synthesis, etc.)		
October 11, 2025	Reread AATS (2025): I had skimmed a key passage and missed the Damasio link. His theory undermines a strict procedural vs declarative split and nuances my Module 4 contrast between multimodal vs blended.	Grounds the artefact in an integrated embodied learning model.	Reflection in action/ on-action: revise mod. 4 conclusions. Anticipatory reflection: flag this nuance in AFPC journal and MGEN talks.
	Repertoire-based approach suited to embodied motor learning	Which repertoire to choose for beginners? All songs have difficulties and <i>vocalises</i> are nowadays underused	Anticipatory reflection: define criteria for "simpler but targeted" pieces
October 22, 2025	Workshops at AFPC sharpened my preference for dialogic teaching (as opposed to master-apprentice or constructivism)	Following Nix's no trial-and-error principle, build a reliable artefact. Use it without rigidity: putting aside repertoire and revisiting later is acceptable, if you are transparent and reflexive with students. To be noted in user guide.	Anticipatory reflection
October 23, 2025	Started Appendix A of repertoire lists; noted which are graded versus ungraded and examined students' level equivalence (FR/UK/NA). Caveat: lists are teacher-assembled, tradition-driven, and song level	Even though grading of repertoire is often context-dependent, artefact should be as objective as possible by using a clear rubric	Anticipatory reflection

	assessment criteria are rarely explicit.		
October 30, 2025	Bondy: piloting an “autonomy” module. Despite time on site, many students don’t engage; choir culture is top-down, and prior reflective sheets yielded limited results	Justifies artefact features: pedagogical material for students’ “autonomy” module and graded lists to choose from.	Reflection-on-action/ anticipatory reflection
	Great potential to match repertoire criteria, learning aims and objectives from <i>curriculum</i> and student’s learning outcomes	Potential development of artefact at later stage (practical application)	anticipatory reflection
October 31, 2025	Reframed the portfolio’s first section: multimodality as organizing principle—integrating intuitive/indirect methods with a systematic repertoire process.	Aligns artefact design (database + autonomy module) with the multimodal rationale.	Reflection-on-action/ anticipatory reflection
November 3, 2025	Analysis of criteria in rubrics and non-rubrics references	Informs metadata choices in artefact	Reflection in action
	Two lenses: Hopkin (score-centric) vs Grønberg (student-centric).	The artefact must integrate score “topography” + student profile/personality.	Anticipatory reflection/ reflection in action
	Choice of criteria based on literature review.	Some are obvious (Range, Melodic line, Style) and others need more reflection	Reflection-in-action
November 05, 2025	New iteration of artefact. Building criteria and “properties”, using mostly Hopkin (2002)	Melodic line of the piece/ character of the pieces (properties more difficult to find)	Reflection-in-action
	Methodological reflection: boundaries blur between theory and practice. Ongoing “triangulation” among theory notes, the nearly finished	The autonomy module (Maîtrise de Radio-France) is both product and source, to some extent.	Reflection in action/ reflection-on-action

	artefact piece, and prior work (Module 1: motivation; Module 4), plus MaxQDA codes/Mendeley searches.		
November 08, 2025	This method challenges a linear view (Nelson, Bloom?)	“Know how” influences “know that”.	Reflection-on-action
	Revisiting artefact and working on criteria and properties. Some of them are more difficult to describe like “melodic line” and “character of the piece”	Using grey literature (Coffin, Kimball) and experience to make choices	Reflection in action
November 09, 2025	Refined criteria, now reflecting literature-informed distinctions (Arneson/Coffin/Kimball) while avoiding redundancy (Streamlined overlapping labels). Criteria operationalized via properties (intervals, agility, text access, character).	The tool feels solid; next step is to populate entries to test clarity and usefulness.	Reflection-on-action/ anticipatory reflection
	Risk of subjectivity, while using the properties to analyze repertoire in the artefact though intra-rater consistency is assured (Christensen)	Electronic multi-selects and sub-categories reduce the blank-page effect and promote light standardization. Usefulness of explanatory user guide to mitigate subjectivity/ anticipate limitations	Reflection-on-action/ anticipatory reflection
November 10, 2025	Tutorial with Joshua: discussed Module 6+ automation + handling a 300+ item archive	Given time constraints, decision for artefact without live automation for submission; populate with representative pieces	Reflection in action /Reflection-on-action
	Selection of standard international repertoire using Maîtrise de Radio- France	Recognized limits: possible omissions in both sources	Reflection in action

	graded song list, cross-checked with Hopkin		
	Made SharePoint the single source of truth; in Notion I keep only the SharePoint link in "Files & media" to avoid duplicates	Learned difference between uploading vs linking.	Reflection-on-action
November 12, 2025	Reworked the artefact for practicality: grouped criteria, removed vague ones, and reorganized under three themes (Voice/Vocal gesture, Breath and Expression/Music, Text). Added field for translations and IPA	Ensure multi-select fields remain visible when several are checked.	Reflection in action /Reflection-on-action
	Color-coding + stars make the tool engaging; labels like "sustained singing," "spirited," "lyric" are clear and evocative but may need definitions.	Balance rigor + intuition by pairing evocative tags with a concise user guide	Reflection in action /Reflection-on-action
November 15, 2025	Journaling helped me spot hidden biases in my criteria (e.g. favouring "young voices" tables, underestimating rhythm and text) and led me to refine them, including adding translation and IPA.	Justifies concrete design changes in the database (criteria adjustment, new text-related fields) and shows the journal as an active methodological tool.	Reflection-on-action
	Process is cyclical/hermeneutic, not linear: constant back-and-forth between literature, earlier modules, practice and artefact. I became gradually aware of it, even though I mention	Supports framing my methodology as iterative/hermeneutic in Component 2 and explains how Modules 1, 3 and 4 feed into the artefact and literature review. Hermeneutics as	Reflection-on-action

	hermeneutics as a possible methodology in August	implied methodology (indirect process, tacit process)	
November 19, 2025	Reaching a point of saturation in the journal where “Know what” section and journal merge. Stop the journal and the work in progress.	Consider artefact as a “performance”, with imperfections (limitations). Snapshot allows evaluation of artefact as it is.	Reflection in action /Reflection-on-action
	Database mirrors my pragmatic pedagogy: balance of objective analysis and intuition. Captures student-fit imperfectly.	Possibility of adding a new column for “themes” disregarded: use current database features, such as “comments”. Future development of artefact: juxtapose students’ assessment rubric and song rubric. Link evaluation criteria of songs to learning outcomes in curriculum for each level	Reflection-on-action/ anticipatory reflection